

Alaṅkāra-kaustubha



The Jewel of Poetics

Kavi Kaṇapūra

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by

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Sivānanda brought his son Purī dāsa with him to see Śrī Caitanya Mahāprabhu in Purī. Mahāprabhu said: “Puri das! Let me hear you recite something.” The boy uttered this verse:

*śravasoḥ kuvalayam akṣṇor
añjanam uraso mahendra-maṇi-dāma
vṛndāvana-ramaṇīnām
maṇḍanam akhilaṁ harir jayati*

"Lord Śrī Kṛṣṇa is just like a bluish lotus flower for the ears; He is ointment for the eyes, a necklace of *indranīla* gems for the chest, and universal ornaments for the *gopī* damsels of Vṛndāvana. Let that Lord Śrī Hari, Kṛṣṇa, be glorified."

(Translation by Śrīla Prabhupāda) (*Caitanya-caritāmṛta*, Antya 16.74) (*Alaṅkāra-kaustubha* 8.77)

Everyone was astonished that a seven-year-old boy could compose such a beautiful verse in Sanskrit. According to tradition, Svarūpa Dāmodara remarked: “Since this boy fills (pūra) the ears (karṇa) of devotees with nectar, he should be called Karṇapūra.”

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Introduction

Kavi Karṇapūra was initially called Paramānanda Dāsa. Śrī Caitanya Mahāprabhu jokingly called him Purī Dāsa (*Caitanya-caritāmṛta*, Antya 12.49). Kavi Karṇapūra received Mahāprabhu's mercy at a young age: The Lord put His big toe in the child's mouth (CC, Antya 12.50). Accordingly, *Alaṅkāra-kaustubha* is a masterpiece of poetical theory. This treatise rivals the greatest works of its kind.

For the most part, Kavi Karṇapūra followed the methodology of poetical theory expounded by Mammaṭa in *Kāvya-prakāśa*, the bible of Sanskrit poetics. Kavi Karṇapūra paraphrased Mammaṭa's definitions of poetical concepts, but he composed all his illustrative examples. On occasion he showed creativity in the theory as well.

The science of poetics was an essential feature of a classical education. This narrative by Vṛndāvana Dāsa Ṭhākura shows how Alaṅkāra (poetics) was a prominent subject in those days:

*daive pathe mukundera saṅge daraśana
haste dhari' prabhu tā'ne bolena vacana*

*“āmāre dekhiyā tumi ki-kārye pālāo?
āji āmā' prabodhiyā vinā dekhi yāo?”*

*mane bhāve mukunda, “āji jinimu kemane?
ihāna abhyāsa saba mātra vyākaraṇe*

*ṭhekāimu āji jijñāsiyā 'alaṅkāra!
mora sane yena garva nā karena āra!”*

*lāgila jijñāsā mukundera prabhu-sane
prabhu khaṇḍe'yata artha mukunda vākhāne*

*mukunda bolena “vyākaraṇa śiśu-śāstra
bālake se ihāra vicāra kare mātṛa*

*alaṅkāra vicāra kariba tomā’ sane”
prabhu kahe “bujha tora yebā laya mane”*

*viṣama-viṣama yata kavīṭva-pracāra
paḍiyā mukunda jijñāsaye ‘alaṅkāra*

*sarva-śakti-maya gauracandra avatāra
khaṇḍa khaṇḍa kari’ doṣe saba ‘alaṅkāra*

*mukunda sthāpīte nāre prabhura khaṇḍana!
hāsiyā hāsiyā prabhu bolena vacana*

*“āji ghare giyā bhāla-mate punṭhi cāha
kāli bujhibāṇa jhāṭa āsibāre cāha”*

“By chance the Lord met Mukunda on the path. The Lord held Mukunda’s hand and said: “Why do you run away as soon as you see Me? Let Me see how you run away today without answering Me.” Mukunda thought: “How will I defeat Him today? I know that He is well-versed in grammar, so after a while I will question Him on Alaṅkāra. I will beat Him so thoroughly that He will never again be proud in my presence.” The debate began and they plied each other with questions. The Lord defeated each of Mukunda’s explanations. Then Mukunda retorted: “Grammar is for children. Only little boys dwell on this subject. Let us discuss Alaṅkāra.” “As you wish,” replied the Lord. Thereafter Mukunda cited some of the most difficult yet well-known texts of poetical theory and asked questions on different aspects of poetics. The omnipotent Lord Gauracandra then pointed out various faults in the verses. Mukunda was unable to reestablish what the Lord had refuted. The Lord smiled and said: “Go home now and study your books carefully. Tomorrow, if you like, we’ll discuss this further.” (Caitanya-bhāgavata, Ādi 12.6-16)

The Title

In Sanskrit, many book titles express the concept of shedding light on a topic. Typically, the first word in a title refers to the topic and the second word refers to a thing which sheds light. In the title *Alaṅkāra-kaustubha*, the word *alaṅkāra* is a synonym of *sāhitya* (literature) and *kāvya* (poetics), and the word *kaustubha* refers to the famous red jewel the Lord wears on His chest. Thus the title literally means “a Kaustubha for poetics”.

In Sanskrit poetics, sometimes authors select a peculiar term for “chapter”: For example, in *Kāvya-prakāśa*, a chapter is called *ullāsa*. Kavi Kaṇṇapūra uses the term *kiraṇa* (ray). As a jewel emits rays, so this Kaustubha jewel emits ten rays that illumine ten traditional topics of Alaṅkāra-śāstra (Sanskrit poetics).

Similarly, Baladeva Vidyābhūṣaṇa entitled his textbooks on poetics *Sāhitya-kaumudī* (a moonbeam for [shedding light on] poetics) and *Kāvya-kaustubha* (a Kaustubha jewel for [shedding light on] poetics), and Rūpa Gosvāmī entitled two of his *kāvya*-related treatises with the names *Nāṭaka-candrikā* (a moonbeam on dramaturgy) and *Uj्ज्वाला-nīlamanī* (a sapphire for [shedding light on] *ujjvala-rasa* (*madhura-rasa*)). In other contexts, the term *alaṅkāra* means either literary ornament (chapters 7-8), emotional ornament (5.165), or bodily ornament.

Format

In most classical works on Alaṅkāra, the format is threefold: *kārikā* (definitional verse), *vṛtti* (elaboration) and *udāharaṇa* (example). In poetics, a definition is called *sūtra*. Sometimes one *kārikā* contains several *sūtras*. The number of the *kārikā* is in parentheses on the right of it. When authors break down one *kārikā* into *sūtras*, they mention each *sūtra* separately, with its corresponding elaboration and example. On that occasion, the letters a, b, c and d after a *sūtra* represent the four lines of the *kārikā*. In this publication, the numbers

of the *kārikās* follow Purī Dāsa's numeration scheme. However, all the numbers we give for reference—in the Commentary and in the footnotes—refer to the central number of the text, not to the number of a *kārikā*. As for the old treatises which still only have a numeration scheme for *kārikās*, such as *Kāvya-prakāśa* and *Sāhitya-darpaṇa*, naturally the reference number denotes the number of a *kārikā*.

Sources

Our source references are:

- ♦ Purī Dāsa's edition (Vrindavan, 1947) (Bengali script);
- ♦ Ravi-Śaṅkara Nāgar's edition (Parimal Publications, Delhi, 1993); and
- ♦ The scans of a manuscript from a university in Cologne, Germany.

We also looked at Haridāsa Śāstrī's reprint, in Devanagari script, of Purī Dāsa's edition (Vrindavan, 1989). Purī Dāsa says he consulted six manuscripts.

An important resource in translating *Alaṅkāra-kaustubha* was Viśvanātha Cakravartī's commentary called *Subodhinī*. The preliminaries of the translations of verses are sourced in it. This commentary accompanies the text in Purī Dāsa's and Haridāsa Śāstrī's editions. The Parimal edition includes the commentaries of Viśvanātha Cakravartī (under the name Lokanātha Cakravartin) and of Śiva-prasāda Bhaṭṭācārya.

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About the translators

Matsya Avatāra Dāsa taught Sanskrit grammar for nine years in Vraja: six years in Gopī-parāṇa-dhana Prabhu's Sanskrit school in Govardhana, and three more in Vrindavan after Prabhuji's departure. He translated Jīva Gosvāmī's grammatical treatise *Hari-nāmāmṛta-vyākaraṇa* in full. He also translated and illustrated Rūpa Gosvāmī's *Citra-kavitvāni*, from *Stavamālā*.

Gaurapada Dāsa translated *Puruṣa-sūkta* (with the commentary of Śaunaka), *Prayuktākhyāta-mañjarī* (by Rūpa Gosvāmī), and the tenth book of *Bhāgavata Purāṇa* (*A Symphony of Commentaries on the Tenth Canto*). In the field of Sanskrit poetics, he translated *Bhakti-rasāmṛta-śeṣa* (the definitions of *Sāhitya-darpaṇa* with examples from *Gopāla-campū*, *Govinda-līlāmṛta*, etc.) and Baladeva Vidyābhūṣaṇa's *Sāhitya-kaumudī* (a remake of *Kāvya-prakāśa*, with Gauḍīya Vaiṣṇava examples). He is also the author of *A Versified History of Sanskrit Poetics: The soul is Rasa*.

*subhāṣitaṁ hāri viśaty adho galān
na durjanasyārka-ripor ivāmṛtam
tad eva dhatte hṛdayena saj-jano
harir mahā-ratnam ivātinirmalam*

**Fine literature is not appreciated by a wicked mortal,
Much like nectar does not go down Rāhu's throat,
Whereas such literature is treasured in the heart of a good soul,
Like Hari's chest bears the splendid Kaustubha jewel.**
(Bāṇa's *Kādambarī*, *maṅgalācaraṇa* 7)

First Ray

A General Description of Poetry

1.1

atha kāvyaādi-sāmānyoddeśaḥ. granthārambhe svābhīṣṭa-devatā-nāma-guṇa-kīrtanātmakam maṅgalam aṅgī-kurvan grantha-kāro granthasya nirvighnām parisamāptim āśāste—

At the beginning of the treatise, the author (Kavi Karṇapūra himself), hoping to complete it without obstacle, invokes auspiciousness by glorifying the names and the qualities of his cherished deity:

*svānanda-rasa-satṛṣṇaḥ
kṛṣṇa-caitanya-vigraho¹ jayati
ā-pāmaram api kṛpayā
sudhayā snapayāmbabhūva bhūmau yaḥ*

sva-ānanda-rasa—to relish His bliss; *sa-trṣṇaḥ*—eager; *kṛṣṇa-caitanya-vigrahaḥ*—the form of Kṛṣṇa Caitanya; *jayati*—is superexcellent; *ā-pāmaram*—up to and including the lowest kind of people; *api*—even; *kṛpayā sudhayā*—with the nectar that is mercy; *snapayāmbabhūva*—bathed; *bhūmau*—on earth; *yaḥ*—who.

Eager to relish the rasa of worshipping Himself, Śrī Kṛṣṇa Caitanya is glorious. He showered everyone on earth, even the lowest people, with the nectar of His mercy.

1 Purī Dāsa remarks that three out of his six source references of the text of *Alaṅkāra-kaustubha* read *kṛṣṇaś caitanya-vigraho* (Kṛṣṇa, in the form of Caitanya) instead of *kṛṣṇa-caitanya-vigraho* (the form of Kṛṣṇa Caitanya).

COMMENTARY

In the preliminary, Kavi Kaṇapūra, taking the role of a commentator, refers to the author, who is none other than himself, in the third person. This is common in Sanskrit works where the main text and the elaborations are composed by the same person.

Regarding the verse, Viśvanātha Cakravartī says the compound *svānanda-rasa-satṛṣṇaḥ* means either: *svīyo yo bhajanānanda-rasas tatra svayam eva sa-trṛṣṇaḥ* (who is eager to personally relish the bliss of worshipping Himself) or: *sveṣu rādhikādi-bhakta-janeṣv ānanda-dāyako yo rasaḥ śṛṅgārākhyas tatra sa-trṛṣṇas tad-rasam āsvādayitum icchan* (who is eager to taste the *rasa*, *śṛṅgāra-rasa*, which gives bliss to Rādhikā and to other devotees) (*Subodhinī*).

1.2

*sa jayati yena prabhavati
dṛṣi su-dṛśām vyañjanā vṛttiḥ
atiśayita-pada-padārtho
dhvanir iva muralī-dhvanir murārāteḥ*

[The three translations of the verse are shown ahead.]

jayatir atrākarmakaḥ sarvotkarṣa-vacanas tena namaskāro 'pi vyajyate, “*svāpakarṣa-bodhānukūla-vyāpāra-viśeṣo namaskāraḥ*” *iti nyāyāt. sarvotkarṣam darśayati—padaṁ vaikunṭhādi-sthānam, padārtho vastu-bhūto brahmānandas tābhyām apy atiśayī—tatra tatrāpi durlabha ity arthaḥ. tatra bījam āha—yenety-ādi. yena hetu-bhūtena su-dṛśām gopāṅganānām dṛṣi netre vyañjanā vigatāñjanā vṛttiḥ prabhavati, ānandāśru-dhautatvāt.*

The verb *jayati* (is glorious) is intransitive here and expresses superexcellence. This implies offering obeisances, in accordance with the maxim: “The particular activity favorable for expressing one’s subordination is called *namaskāra*.”²

2 The idea is that when someone or something is superexcellent, a person naturally wants to offer respect. In the Vedic system this is done by offering obeisances.

[First interpretation:]

He demonstrates the superexcellence: The word *pada* denotes the abodes of the Lord such as *Vaikuṇṭha*, and *padārtha* means a real thing, the bliss of Brahman. The sound of *Murāri*'s flute (*muralī-dhvani*) is even superior to them: This means it is rarely attained even in *Vaikuṇṭha* or in Brahman. The reason for that is explained with the clause *yena prabhavati dr̥śi su-dr̥śām vyañjanā vṛttiḥ*, “because of which (sound of the flute) the ointment on the *gopīs*' eyes is washed away.” *Yena* (because of which) expresses the cause, *su-dr̥śām* (of the beautiful-eyed girls) refers to the *gopīs*, *dr̥śi* means “in the eyes,” and *vyañjanā vṛttiḥ* means *vigatā añjanā vṛttiḥ*, “the state in which the ointment is gone (*vi* = *vigatā*).” The ointment on the *gopīs*' eyes disappears because it is washed away by their tears of joy.

[First translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—because of which [sound of the flute]; *prabhavati*—occurs; *dr̥śi*—on the eyes; *su-dr̥śām*—of the beautiful-eyed girls (the *gopīs*); *vi-añjanā*—where the ointment is gone; *vṛttiḥ*—a condition; *atiśayita*—which is more glorious; *pada-pada-arthaḥ*—than the place (*pada*) and the substance (*padārtha* (category, thing) is glossed as *vastu* in the *vṛtti*); *dhvaniḥ*—a first-rate implied meaning; *iva*—like; *muralī-dhvaniḥ*—the sound of the flute; *mura-ārāteḥ*—of the enemy of the *Mura* demon.

The superexcellent sound of *Murāri*'s flute is glorious. It transcends the *Vaikuṇṭha* planets and the bliss of Brahman. It is like a first-rate implied meaning, and it causes the ointment on the *gopīs*' eyes to be washed away.

1.3

[Second interpretation (here all the adjectives refer to *dhvani*, not to *muralī-dhvani*):]

granthasyābhidheyam apy upamālaṅkāreṇa darśayati—dhvanir iveti. dhvanir uttama-kāvya-tattvaṃ vyaṅgya-bhūtaṃ yat kim api. sa kīdṛśaḥ? atīśayitau pada-padārthau yena, pada-padārthātirikta ity arthaḥ. suṣṭhu paśyantīti su-dṛśa ālaṅkārikās teṣāṃ dṛśi jñāne yena vyañjanā vṛttiḥ prabhavati prabhur bhavati.

With the words *dhvanir iva* (like a first-rate implied meaning), he also reveals the subject matter of the treatise through the use of the *upamā* ornament (simile). *Dhvani* is an implied meaning which is the very essence of high-grade poetry. What is *dhvani* like? It is beyond words and their meanings, in the sense that it is distinct from them. The word *su-dṛśām* refers to those who see well, that is to say those who know poetics; *dṛśi* means *jñāne* (to understand); and *prabhavati* means “is able.” Therefore *dhvani* is that by means of which those who know poetics are able to understand *vyañjanā-vṛtti* (the literary function called Suggestiveness).

[Second translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—by means of which; *prabhavati*—is able; *dṛśi*—to be known; *su-dṛśām*—by those who know well (the knowers of poetics); *vyañjanā-vṛttiḥ*—the function called Suggestiveness; *atīśayita*—are surpassed; *pada-pada-arthaḥ*—by which words and their meanings; *dhvaniḥ*—an implied meaning; *iva*—like; *muralī-dhvaniḥ*—the sound of the flute; *mura-ārāteḥ*—of Kṛṣṇa (“Mura’s enemy”).

The superexcellent sound of Murāri’s flute is glorious. It is like an implied sense. An implied sense is beyond words and their meanings, and by means of it those who know poetics are able to understand the function called Suggestiveness.

COMMENTARY

The term *vyañjanā-vṛtti* is a key term in poetics. And that is the reason Kavi Karpapūra makes a pun on it. The function called Suggestiveness is expounded in the second chapter. Moreover, Viśvanātha Cakravartī says the meaning of the word *dṛś* in this context is sourced in the *Amara-koṣa* dictionary: *dṛg jñāne jñātari*

triṣu, “*Dṛś* means “knowledge” and “knower.” In the latter meaning, the word can be used in any gender” (*Amara-koṣa* 3.3.217).

1.4

kiṁ ca dhyanir nāda-brahma, tad uktam,

[This is the preliminary of the third interpretation:] Moreover, *dhvani* can also refer to *nāda-brahma* (primeval spiritual sound). The explanation is as follows:

*mūlādhārāt prathamam udito yas tu tāraḥ parākhyāḥ
paścāt paśyanty atha hrdaya-go buddhi-yuṁ madhyamākhyāḥ
vaktre vaikhary atha rurudiṣor asya jantoḥ suṣumṇā-
baddhas tasmād bhavati pavana-prerito varṇa-saṅghaḥ*³

mūla-ādhārāt—from the *cakra* at the root; *prathamam*—at first; *uditaḥ*—rising; *yaḥ*—which [sound]; *tu*—but; *tāraḥ*—primeval sound⁴; *parā-ākhyāḥ*—known as *parā*; *paścāt*—then; *paśyantī*—[the stage called] *paśyantī*; *atha*—then; *hrdaya-gaḥ*—which attains the mind (the subconscious)⁵; *buddhi-yuk*—connected to the intelligence; *madhyamā-ākhyāḥ*—known as *madhyamā*; *vaktre*—in the mouth; *vaikharī*—[the stage called] *vaikharī*; *atha*—then; *rurudiṣoḥ*—who wants to cry (i.e. who desires to emit sound); *asya jantoḥ*—of this person; *suṣumṇā*—within the *suṣumṇā*; *baddhaḥ*—kept; *tasmāt*—after that; *bhavati*—appears; *pavana*—by the wind (i.e. the life air called *udāna*); *preritaḥ*—impelled; *varṇa*—of phonemes; *saṅghaḥ*—the multitude.

At first, when it arises from the Root Cakra, primeval sound is called *Parā*. Then, when it reaches the subconscious, it is called *Paśyantī*. Afterward, when it contacts the intellect, it is called *Madhyamā*. Finally, when it appears in the mouth, it is called *Vaikhari*. Primeval sound can be perceived in the *suṣumṇā*

3 Śaṅkarācārya’s *Prapañca-sāra-tantra* 2.44.

4 Primeval sound (*nāda*, here called *tāra*) will be described later in greater detail (2.2).

5 Viśvanātha Cakravartī glosses *hrdaya* as *citta*.

channel.⁶ Once it reaches the Vaikharī stage, it is pushed out of the body by air and becomes manifest as phonemes.⁷

tasyāpi sarvotkarṣa-śālitvaṁ, tata eva vedādi-sarva-siddheḥ. tat-pakṣe, ati atiśayena śayitau suptau pada-padārthau yasmin, paramparayā varṇa-padādīnām sarveṣām dhvanir eva bījam iti bhāvah. vyajyate 'nayā sarvam iti vyañjanā māyā, yuṭ-pratyaya-siddheḥ, tasyā vṛttiḥ prapañco yena prabhavātīti. su-drśām jñāninām jñāne, śeṣobhaya-pakṣa-svīkārah kāvyopayogitvāt.

[Third interpretation (Here, like in the second interpretation, all the adjectives refer to *dhvani*, not to *muralī-dhvanī*):]

Nāda-brahma is superexcellent also because everything, including the Vedas, is produced from it alone.⁸ Given that *dhvani* refers to *nāda-brahma*, the compound *atiśayita-pada-padārtha* means: “that in which words and meanings eminently rest.” The idea is that only *dhvani* is indirectly the cause of all phonemes, words, and so on. Here *vyañjanā* means *Māyā*, since the word *vyañjanā* is made with the suffix *yuṭ* in the sense of

6 The *suṣumnā* is the channel which extends from the base of the spine to the top of the head and in which the six *cakras* are located. The *Haṁsa Upaniṣad* describes how *nāda* move in the *suṣumnā*: *nādam ādhārād brahma-randhraparyantaṁ śuddha-sphuṭika-saṅkāśaṁ*, “*Nāda* is pure like crystal. It extends from the base of the spine to the top of the head.” (*Haṁsa Upaniṣad* 1)

7 Viśvanātha Cakravartī: The scriptures on *yoga* state that creation occurs from *nāda-brahma*, which produces *praṇava* (*omkāra*), that all sounds composed of phonemes are eternal, and that they become manifest by contact with the throat, palate, and so on. Referring to their opinion, Kavi Kārṇapūra writes this interpretation (text 1.4). Everyone can perceive *nāda* when it reaches the Vaikharī stage and is manifest as phonemes, but only the *yogīs* can perceive *nāda* at the Parā, Paśyantī, and Madhyamā stages (*Subodhinī*). Viśvanātha Cakravartī explains the four divisions as follows: The *prāṇa* phase of Vedic sound, known as Parā, is situated in the *ādhāra-cakra*; the mental phase, known as Paśyantī, is situated in the area of the navel, in the *maṇipūraka-cakra*; the intellectual phase, known as Madhyamā, is situated in the heart (the seat of the mind), in the *anāhata-cakra*; and the manifest sensory phase of Vedic sound is called Vaikharī (*Sārārtha-darśinī* 11.21.36). For more details, consult *Bhāgavatam* 11.12.17.

8 Kavi Kārṇapūra will elaborate on *nāda-brahma* in the next chapter (2.2-3).

vyajyate 'nayā sarvam, “that by means of which everything is manifested.” Here the term *ṛtti* means the manifestation, and so *vyāñjanā-ṛtti* denotes the material world, the manifestation of Māyā. *Su-dṛśām* refers to the *jñānīs*, and *dṛśi* means *jñāne*, as explained previously. Therefore primeval spiritual sound is that by means of which the *jñānīs* are able to understand the manifestation of Māyā.

[Third translation of the verse:]

saḥ—that; *jayati*—is superexcellent; *yena*—by means of which; *prabhavati*—is able; *dṛśi*—to be known; *su-dṛśām*—by those who know well; *vyāñjanā-ṛtṭiḥ*—the manifestation of Māyā; *atiśayita*—rest; *pada-padārthaḥ*—in which words and their meanings; *dhvaniḥ*—primeval spiritual sound; *iva*—like; *muralī-dhvanīḥ*—the sound of the flute; *mura-ārāteḥ*—of Kṛṣṇa.

The superexcellent sound of Murāri’s flute is glorious. It is like primeval spiritual sound: This sound is the source of words and their meanings, and by means of it the seers are able to understand the manifestation of Māyā.⁹

The last two interpretations are accepted because they are suitable for poetry.

COMMENTARY

Viśvanātha Cakravartī explains: “The last two interpretations are the comparisons to an implied meaning (*dhvani*) and to primeval spiritual sound (*dhvani*) respectively. In this regard, an implied meaning is suitable for poetry inasmuch as it is the life of poetry, and primeval spiritual sound is suitable for poetry because it generates everything, including poetry.”

9 Just as *nāda-brahma* is instrumental in effecting the creation of the universe, so is the sound of Murāri’s flute; Brahmā heard the *kāma-gāyatrī* via the sound of the flute, and by repeating that mantra he became enlightened (*Brahma-saṁhitā* 5.27-28). After singing hymns to Lord Kṛṣṇa, Brahmā was instructed by Him in the matter of creation (*Brahma-saṁhitā* 5.57).

1.5

prakārāntareṇoktam arthaṁ stauti,

He praises the subject matter (the superexcellence of *dhvani*) in another way. In this verse also, there are three interpretations:

*gokula-lalanāmodī
nānā-vidha eva sa khalu bhāvānām
śābalya-prasāmodaya-
sandhi-su-gandhiś camatkārī*

*atrāpi traya eva pakṣāḥ. sa iti muralī-dhvaniḥ, kāvya-dhvanir
nādaś ca. ādye bhāvānām vyabhicāri-prabhṛtīnām, dvitīye 'pi
teṣām eva, tṛtīye bhūtānām. ādye gokula-lalanā gopāṅganāḥ,
dvitīye gor vācaḥ kulaṁ varṇādis tasya lalanam īpsā, tṛtīye gaur
vāg-devatā, saiva kula-lalanā. śābalyaṁ miśrī-bhāvaḥ, prasāmo
nāśaḥ, udayaḥ sṛṣṭiḥ, sandhiḥ sandhānam, pakṣa-traye 'pi tauilyam.*

The pronoun *saḥ* (that) denotes either the sound of the flute, a poetical implied meaning or primeval spiritual sound. In the first and second interpretations, the word *bhāvānām* signifies the *vyabhicāri-bhāvas* and so on, but in the third interpretation it denotes living beings. In the first interpretation, *gokula-lalanā* means cowherd girls. In the second interpretation, *go-kula* signifies the elements of speech such as phonemes (*goḥ kulam* = *vācaḥ varṇādīḥ*), and *lalana* means “a desire to obtain.” In the third interpretation, *go* denotes the goddess of speech, Sarasvatī, who is *kula-lalanā* (a respectable lady). The following meanings are the same in all three interpretations: *śābalya* means mixture, *prasāma* means cessation, *udaya* means creation, and *sandhi* means combination.

[The three translations:]

gokula-lalanā—the cowherd girls (or because of which there is a desire to obtain, i.e. pronounce, the *varṇas* and so on) (or the goddess of speech, Sarasvatī); *āmodī*—which delights; *nānā-vidhaḥ*—of various kinds; *eva*—indeed; *saḥ*—that (the sound of the

flute, or a poetical implied meaning, or primeval spiritual sound); *khalu*—indeed; *bhāvānām*—of the *vyabhicāri* and other kinds of *bhāvas*, or of living beings; *śābalya*—with the mixture; *praśama*—disappearance, destruction; *udaya*—appearance, creation; *sandhi*—and combination; *su-gandhiḥ*—which is fragrant; *camatkārī*—which astonishes.

The sound of Murāri's flute is variegated indeed. It delights the *gopīs*, and is astonishing because it is fragrant with the mixture, disappearance, appearance, and combination of *bhāvas* such as the *vyabhicāri-bhāvas*.

An implied meaning is variegated indeed. It increases the desire to pronounce the phonemes and the intonations; is delightful; and is astonishing for it is fragrant with the mixture, disappearance, appearance, and combination of *bhāvas* such as the *vyabhicārīs*.

Primeval spiritual sound is variegated indeed. It delights Sarasvatī, and is astonishing for it is fragrant with the mixture, destruction, creation, and combination of living beings.

COMMENTARY

Viśvanātha Cakravartī expounds: Just as a tree is fragrant on account of its products in the form of flowers, so the tree of *dhvani* is fragrant on account of its flowers in the form of *bhāvodaya* (rise of a *vyabhicārī*), *bhāva-sandhi* (mix of *vyabhicārīs*), *bhāva-śābalya* (mix of or friction between *vyabhicārīs*), and *bhāva-śānti* (cessation of a *vyabhicārī*).

1.6

asmin granthe śabdārthayoḥ prādhānyena tayoś ca varṇa-mūlatvena varṇānām ca dhvani-mūlatvena dhvaner nāda-brahmaṇa uddeśaḥ kṛtaḥ.

The sense of *dhvani* as *nāda-brahma* was mentioned because in this treatise words and meanings are prominent; they are based on phonemes; and phonemes are based on *dhvani*.

COMMENTARY

Viśvanātha Cakravartī: Someone might argue, “What is the point of describing in this treatise the *dhvani* that consists of *nāda*?” Kavi Karnaṇpūra responds to that here. Words are based on phonemes because they are composed of phonemes, and meanings are based on phonemes because they are conveyed by the phonemes. It was described previously how *nāda-brahma* is the sole root of all phonemes (*Subodhinī*).

1.7

atha dhvaneḥ kāvyā-prāṇatvaṁ darśayiṣyan kāvyasya śarīrādi-svarūpam āha,

Now, in order to show that *dhvani* is the life of poetry, he describes what constitutes the body and so on of poetry:

*śarīraṁ śabdārthau dhvanir asava ātmā kila raso
guṇā mādhyādyā upamiti-mukho 'laṅkṛti-gaṇaḥ
su-saṁsthānaṁ rītiḥ sa kila paramaḥ kāvyā-puruṣo
yad asmiṁ doṣaḥ syāt chravaṇa-kaṭutādiḥ sa na paraḥ (1)*

śarīraṁ—the body; *śabda-arthau*—words (or sounds) and meanings; *dhvaniḥ*—a first-rate implied meaning; *asavaḥ*—the life airs; *ātmā*—the soul; *kila*—indeed; *rasaḥ*—*rasa* (aesthetic emotion); *guṇāḥ*—the qualities; *mādhuryādyāḥ*—sweetness and so on; *upamiti-mukhaḥ*—beginning with simile; *alaṅkṛti-gaṇaḥ*—the ornaments; *su-saṁsthānaṁ*—nice formation; *rītiḥ*—style; *saḥ*—that; *kila*—indeed; *paramaḥ*—endowed with all good features; *kāvyā-puruṣaḥ*—the man in the form of poetry; *yat*—if; *asmiṁ*—in this [Kāvyā-puruṣa]; *doṣaḥ*—fault; *syāt*—there is; *śravaṇa-kaṭutādiḥ*—sounding harsh to the ears (*śruti-kaṭu*) and so on; *saḥ*—that well-known; *na*—not; *paraḥ*—any other.

Sounds and meanings are the body of poetry, *dhvani* its life, *rasa* its soul, sweetness, harshness and so on its qualities, simile, metaphor and so on its ornaments, and style its pose. In this way the Kāvyā-puruṣa is endowed with all good features. If there are faults in the Kāvyā-puruṣa, they are the well-known ones such as harshness to the ears, not the minor ones.

yadi doṣa bhavet tadā śravaṇa-kaṭutādiḥ prasiddhaḥ sphuṭa-doṣa eva doṣaḥ, na tu paraḥ kṣudratarah, rasānapakarṣatvāt. so 'pi yadi bhavati, ato nir-doṣa evāsau bhavitum arhatīty arthaḥ. uddeśo lakṣaṇam parīkṣā ceti granthasya trayo vyavahārās tatrādaḥ śabdādīnām anenaiva ślokenoddeśaḥ kṛtaḥ. lakṣaṇa-parīkṣe kartavye.

If there are faults, then the well-known, obvious faults such as being hard on the ears are those faults. Minor faults are not really faulty, because by nature a minor fault does not detract from the relishment. Thus, even if there is a minor fault, the Kāvya-puruṣa, poetry in the form of a person, is virtually faultless.

Uddeśa (simply mentioning something by name), *lakṣaṇa* (defining the thing), and *parīkṣā* (testing the definition to see if it holds) constitute the threefold procedure in a rhetorical work. Of those, first the *uddeśa* of *śabda* and so on has been done with this verse. The *lakṣaṇa* and the *parīkṣā* remain to be done.

COMMENTARY

The terms *śabda* (sound, word), *artha* (meaning), *dhvani* (implied meaning), *rasa* (aesthetic delight), *guṇa* (literary quality), *alaṅkāra* (literary ornament), *rīti* (style) and *doṣa* (literary fault) have simply been mentioned by name in the verse. They will be defined and expounded in separate chapters in the treatise, in this order.

1.8

atha kim tat kāvyam yasya puruṣatvena śarīrādīni kathitānīty apekṣāyām kāvyā-lakṣaṇam āha,

What exactly is poetry, whose body, life force and so on were described as a person? In answer to this, he gives a definition of poetry:

kavi-vāñ-nirmitiḥ kāvyam (2a)

kavi—of a poet; *vāk*—of the words; *nirmītiḥ*—the composition; *kāvya*m—poetry.

A poet's composition of words is poetry.

kavi-vāgityuktekavi-vān-mātrasyaiva kāvya tvāpattiḥ, kavi-nirmītirityukte kavi-kṛta-śilpāntarasyāpi, vān-nirmītirityukte vyākhyātr-viśeṣasaya ca yasya kasyāpi vyākhyā-kauśalasyāpi. asādhāraṇa-camatkāra-kāriṇī racanā hi nirmītiḥ. tena rasāpakarṣaka-doṣa-rahitaṁ yathā-sambhava-guṇālaṅkāraṁ rasātmakaṁ śabdārthayugalam kāvyaṁ iti lakṣaṇasya sva-rasaḥ.

If we only said *kavi-vāk* (the words of a poet), then anything a poet writes would be poetry. If we only said *kavi-nirmīti* (the creation of a poet), then a poet's other artistic creations would also be called poetry. And if we just said *vān-nirmīti* (a composition of words), then any clever composition of words by any author would also be called poetry.

The word *nirmīti* (composition) only denotes a composition that creates an extraordinary feeling of wonder. By this understanding, the following definition is self-evident: “A combination of sounds and meanings whose soul is a *rasa*, which is endowed with suitable qualities and ornaments and which has no fault that decreases the relishment is called poetry.”

COMMENTARY

The above definition of *kāvya* is a technical interpretation, whereas the purely derivational explanation of *kāvya* is *kaveḥ karma* (the activity of a poet), by the rule: *guṇa-vacanād brāhmaṇādeś ca nṛsimha-yaḥ* (*Hari-nāmāmṛta-vyākaraṇa* 1206). Kavi Kaṇapūra indirectly mentions it (1.10).

Viśvanātha Cakravartī comments: “Here the definition is stated without using the modifiers “faultless,” “a combination of sounds and meanings,” and so on, even though these qualifiers were used in *Kāvya-prakāśa*. This is because the definition of poetry as *kavi-vān-nirmīti* is sufficient, since a mere semblance of poetry,

full of faults and without qualities, can never create extraordinary astonishment. The gist is that the qualities such as faultlessness are self-evident in the definition.”

1.9

tena “tad adoṣau śabdārthau sa-guṇāv analaṅkṛtī punaḥ kvāpi” iti lakṣaṇam “kuraṅga-nayanā” ity-ādāv api paryāptam bhavati, sa-guṇālaṅkāra-nirdoṣa-śabdārthatvāt. “vākyam rasātmakam kāvyam” iti ca lakṣaṇam “gopībhiḥ saha viharati hariḥ” ity-ādau ca paryāptam syāt, rasātmaka-vākyatvāt. vyatirekeṇa doṣaḥ, yad vākyam na bhavati, tat kāvyam na bhavatīty āyāteḥ, “kūrma-loma-paṭa-cchannaḥ śaśa-śṛṅga-dhanur-dharaḥ, eṣa bandhyā-suto bhāti kha-puṣpa-kṛta-śekharaḥ” ity asya vākyatvābhāve ‘pi kāvyatva-darśanāt. yas tu “rītir ātmā kāvyasya” iti paṭhati, na tad api sādhyah, rīter bāhya-guṇatvāt.

yat tu “lokottara-camatkāra-varṇanā-nipuṇaḥ kavis tasya tādr̥g vacaḥ kāvyam” ity api na sādhu, anyonyāśraya-doṣa-prasakteḥ, tathā hi—lokottara-camatkāra-varṇanā-nipuṇaḥ kaviḥ, kaver lokottara-camatkāra-varṇanā-nipuṇā vāk kāvyam iti parasparāśrayaḥ. tat sādhuḥ—“kavi-vān-nirmitiḥ kāvyam” iti, kavir iti pāribhāṣikīyam saṁjñeti parasparāśraya doṣo ‘pi nirastaḥ. athavā, kāvyatvam nāma gotvādi-vaj jātir eva yathā sāsnaḍy-avayavavatiṣu go-vyaktiṣu praty-ekam ayam gaur ayam gaur ity anugatākārā yenāsādhāraṇa-dharṁeṇāvagatiḥ, sa eva jāti-lakṣaṇaḥ ko ‘py asādhāraṇa-dharṁo gotvam, tathā śabdārtha-saṅghātasya sahr̥daya-hṛdayāsvādyah ko ‘pi kāvyatva-lakṣaṇo dharma-viśeṣaḥ kāvyatvam jātiḥ.

Therefore the definition: “Poetry is faultless sounds and meanings which have a literary quality and an ornament, although sometimes there is no ornament”¹⁰ (*Kāvya-prakāśa* 1.4) suffers from the logical fault of overinclusion because, according to this definition, even a single meaningful word

10 If the composition has no ornament, it is still considered poetry if it has a first-rate *rasa-dhvani*, according to Mammāṭa: *atra sphuṭo na kaścid alaṅkāraḥ, rasasya ca prādhānyān nālaṅkāratā* (*Kāvya-prakāśa*, verse 1 vṛtti).

like *kuraṅga-nayanā* (doe-eyed woman) would have to be considered poetry since it has a quality and an ornament and is faultless.¹¹

The definition *vākyam rasātmakam kāvyam*, “A statement¹² whose soul is a *rasa* is poetry” (*Sāhitya-darpaṇa* 1.3) as well suffers from the fault of overinclusion because, according to this definition, even a sentence like *gopībhiḥ saha viharati hariḥ* (Hari enjoys pastimes with the *gopīs*) would have to be considered poetry since it is a group of words whose soul is a *rasa*. This definition is also faulty because by negative logic it implies that what is not a *vākya* is not poetry, but actually a sentence such as this: “Covered with cloth made of turtle hair, holding a bow made of rabbit’s horns, and wearing a wreath made of flowers from the sky, this son of a barren woman is resplendent” is considered poetry although it is not a *vākya*.¹³

11 In *kuraṅga-nayanā*, there is a simile: “Her eyes are like a doe’s eyes.” *Mādhurya-guṇa* takes place because the phonemes *r* and *ṅ* are sweet. The rest of the phonemes are soft.

12 Viśvanātha Kavirāja defines a *vākya* (sentence): *vākyam syād yogyatākāṅkṣāsatti-yuktah padocayaḥ*, “A *vākya* is a group of words endowed with *yogyatā* (congruity), *ākāṅkṣā* (expectancy), and *āsatti* (proximity)” (*Sāhitya-darpaṇa* 2.1). The term *vākya* can signify a multitude of *vākyas*. *Yogyatā* (congruity) is the absence of absurdity. For instance, *vahninā siñcati* (he moistens with fire) is incongruous, and so it is not a *vākya*. *Ākāṅkṣā* (expectancy) is the requirement of other words to complete the sense. For example, in *gaur ghāsam carvati* (the cow chews grass), the hearer first hears the word *gauḥ* (the cow) and wants to know: “what about the cow?” The phrase *ghāsam carvati* (it chews grass) then satisfies the hearer’s curiosity to know about the cow. However, a mere string of words like: *gaur aśvaḥ puruṣaḥ*, “cow, horse, man” is not a *vākya* because there is no mutual expectancy: The word *aśvaḥ* (horse) does not satisfy the hearer’s curiosity to know something about the cow nor does the word *puruṣaḥ* satisfy the hearer’s curiosity to know something about the horse, and so on. *Āsatti* (proximity) is the noninterruption of the understanding (the words are uttered without delay). The grammatical definition of *vākya* is: *kriyānvayāvacchinna-pada-samūho vākyam*, “A sentence is a group of words characterized by their connection to a verb (HNV *Brhat* 74 *vṛtti*).

13 That sentence is not a *vākya* (sentence in the technical sense) because it has no congruity (*yogyatā*). Purī Dāsa says the sources are *Yoga-vāsiṣṭha-rāmāyaṇa* (*utpatti* 4.20) (but it was not found there) and Śaraṇadeva’s *Durghaṭa-vṛtti* (2.28).

The person who says: “Style is the soul of poetry” (Vāmana, in his *Kāvyaḷaṅkāra-sūtra* 1.2.6) is also wrong, because style is an external quality.¹⁴

Moreover, the definition: “A person who is expert in descriptions that evoke an extraordinary feeling of wonder is called a *kavi*, and such words of his are called poetry” is also not good because it results in the logical fallacy of mutual dependence. For example, there is circular reasoning when we say that a person who is expert in descriptions that evoke extraordinary astonishment is called a *kavi* and that a *kavi*’s words expert in descriptions that evoke extraordinary astonishment are called poetry.

Therefore the definition *kavi-vāṇ-nīrmitiḥ kāvyam*, “A poet’s wonderful composition of words is poetry” (1.8) is a good definition. Here the word *kavi* is taken in the technical sense, and so the fault of circular reasoning is avoided.¹⁵

Alternatively, *kāvyatvam* (the state of being poetry) is a category (*jāti*) like cowness, and so on. Just as cowness is a special characteristic, a *jāti*, by which one can recognize the sameness of form in every cow, such as a dewlap, and say: “This one is a cow and that one is a cow,” so *kāvyatvam* is a particular special characteristic, a *jāti*, that inheres in words and meanings. It is relished by the connoisseurs in their hearts.

14 In Vāmana’s methodology, style (*rīti*) is not only external, because it can include a *rasa*, and an implied sense. In Kavi Karnaṇpūra’s methodology, however, style is only external because it relates to the type of phoneme (sweet, hard or soft) and to the style of compounding.

15 In the technical sense, the word *kavi* denotes a learned person (*paṇḍita*): *vidvān vipaścid doṣa-jñāḥ san sudhī kovido budhaḥ. dhīro manīṣī jñāḥ prājñāḥ saṅkhyāvān paṇḍitaḥ kaviḥ. dhīmān sūriḥ kṛtī kṛṣṭir labdha-varṇo vicakṣaṇaḥ. dūra-darśī dīrgha-darśī* (*Amara-koṣa* 2.7.5-6). In that line of thought, Kavi Karnaṇpūra gives a more specific definition of the word *kavi* in text 1.11.

1.10

nipuṇaṁ kavi-karma tat (2b)

nipuṇaṁ—expert; *kavi-karma*—activity of a poet; *tat*—that (*kāvya*).

The expert activity of a poet is poetry.

1.11

atha kāvyam kavi-karmeti
kavi-jijñāsāyām tat-svarūpam āha,

Now that the curiosity to know a poet's nature has arisen because of the above statement, "Poetry is the activity of a poet," he describes a poet's characteristics:

sa-bījaḥ hi kavir jñeyaḥ sa sarvāgama-kovidāḥ
sa-rasaḥ pratibhā-śālī yadi syād uttamaḥ tadā (3)

sa-bījaḥ—one who has the seed; *hi*—only; *kaviḥ*—a poet; *jñeyaḥ*—is to be considered; *saḥ*—he; *sarva-āgama-kovidāḥ*—expert in all kinds of texts; *sa-rasaḥ*—full of *rasa*; *pratibhā*—creative intelligence; *śālī*—having; *yadi*—if; *syāt*—is; *uttamaḥ*—first class; *tadā*—then.

A poet is someone who has the seed (the innate genius). Moreover, if the person is expert in all the scriptures (*śruti*, *smṛti*, and texts dealing with music, astrology, botany, and so on), able to relish *rasa*, and has *pratibhā* (creative intelligence), then that poet is first-class.

*etena dvaye kavayaḥ sambhavanti, arocakinaḥ sa-
tṛṇābhyavahārīṇaś ceti vāmanaḥ. tatra sa-tṛṇābhyavahārīṇaḥ
kavaya eva na bhavanti, anādr̥tatvāt. arocakina eva kavayaḥ. tena
hi "sa-bījaḥ" ity eva kavi-lakṣaṇam, anyāni tu viśeṣaṇāni, sa-bīja-
kavir īdr̥śaḥ syād ity arthaḥ.*

Thus, according to Vāmana (*Kāvyaālaṅkāra-sūtra* 1.2.1) there are two kinds of poets: those who have no taste for vulgar things

and those who eat whatever they get, even if it has grass in it.¹⁶ In that regard, the second kind, the indiscriminate poets, are not really poets because they are not considered as such. Only the first kind (the discriminating poets) are actually considered poets. Therefore the word *sa-bīja* alone forms the definition of a poet. The other words (*sarvāgama-kovida*, *sa-rasa*, and *pratibhā-śālī*) are simply adjectives. The idea is: “A poet who has the seed should be like this.”

1.12

kim tat bījam yena sa-bīja iti jñeyah kavir ity āha,

Now the author describes just what is the seed because of which a poet is known to have the seed:

bījam prāktana-saṃskāra-viśeṣaḥ kāvya-roha-bhūḥ (4)

bījam—the seed; *prāktana-saṃskāra-viśeṣaḥ*—a certain previous mental impression; *kāvya-roha*—from which *kāvya* grows; *bhūḥ*—the place.

The seed is a special subconscious impression from which poetry develops.

rohaś ca dvedhā—nirmāṭṛ-mūlaḥ, svādaka-mūlaś ca, yaṃ vinā nirmātuṃ svādayituṃ ca na śakyate. tenotpatty-āsvādayor evāśya kāraṇatā.

The development is of two kinds: It is based in the composer and in the relisher. Since it is impossible to compose and relish poetry without this previous subconscious impression, the subconscious impression is regarded as the cause of both composing poetry and relishing poetry.

16 Viśvanātha Cakravartī: As refined gentlemen have no taste for unrefined, tasteless things, so first class poets have no taste for poetry filled with faults, or poetry devoid of qualities and ornaments. Just as animals eat food mixed with grass and dirt, so lesser poets relish faulty poetry.

COMMENTARY

Viśvanātha Cakravartī: A poet is one who has the particular previous *saṁskāra* that is the cause of both composing and relishing poetry. Therefore, even though a like-minded reader may have the previous *saṁskāra* required for relishing poetry, such a person cannot be called a poet because he does not have the previous *saṁskāra* required for composing poetry.

1.13

kāsau pratibhety āha

Now he answers the question “What is *pratibhā*?”

prajñā nava-navollekha-śālinī pratibhā matā (5)

prajñā—intelligence; *nava-nava*—in various new ways; *ullekha*—at describing an object; *śālinī*—adept; *pratibhā*—*pratibhā*; *matā*—is considered.

Intelligence adept at describing something in various new ways is called *pratibhā* (creative intelligence).

1.14

athokta-lakṣaṇam kāvyam kīyat-prakāraṁ bhavatīty ākāṅkṣāyām tad-bhedān āha,

Now, in answer to the anticipated question, “You defined poetry, but how many varieties of poetry are there?”, he enumerates the different categories of poetry:

*uttamam dhvani-vaiśiṣṭye madhyame tatra madhyamam
avaram tatra niṣpanda iti tri-vidham āditaḥ (6)*

uttamam—excellent; *dhvani-vaiśiṣṭye*—when there is excellence of *dhvani* (“implied meaning”); *madhyame*—is average; *tatra*—when that (*dhvani*); *madhyamam*—is average; *avaram*—inferior; *tatra*—when that (*dhvani*); *niṣpandaḥ*—is lifeless; *iti*—thus; *tri-vidham*—of three kinds; *āditaḥ*—initially.

Poetry is excellent when the *dhvani* is excellent, average when the *dhvani* is average, and inferior when the *dhvani* is lifeless.¹⁷ Thus initially there are three kinds of poetry.

vyāṅgyam eva dhvaniḥ. yat tu “idam uttamam atīśāyini vyāṅgye vācyād dhvanir budhaiḥ kathitaḥ” iti kāvyasyaiva dhvanitvam, tat tu dhvani-sambandhād dhvanir iti lakṣaṇā, kiṃ vā dhvanyate ’neneti karaṇa-sāadhanena. vastutas tu dhvanyata idam iti karma-sāadhanam eva.

Here the term *dhvani* means “implied sense” in a general way (but not first-rate implied sense). Now, regarding the definition: “Poetry is excellent when the implied meaning is more striking than the literal meaning and is called *dhvani* by the learned” (*Kāvya-prakāśa* 1.4): This says poetry itself is *dhvani*. But that only makes sense by figurative usage, insofar as poetry is called *dhvani* because poetry has a relation with *dhvani*.¹⁸

Alternatively, this definition makes sense if we take the word *dhvani* in the instrumental case: Poetry is that by means of which a meaning is implied.

Factually, however, the word *dhvani*, in its literal sense, is in the passive voice: A *dhvani* is that which is implied (3.1).

COMMENTARY

Viśvanātha Cakravartī: *Vyāṅgya* (implied) is what is understood through the power of suggestiveness (*vyāñjanā-vṛtti*) (*Subodhinī*). This is explained in texts 2.30, 2.34, and 2.36. In other treatises, the word *dhvani* always means first-rate implied sense, but here in general contexts it simply means “implied sense”. When it is said that an implied meaning is more excellent than a literal meaning, it means that it creates more astonishment: In excellent poetry, the

17 Viśvanātha Cakravartī: Lifeless means unclear, and unclear means the *dhvani* does not quickly manifest in a connoisseur’s heart.

18 In this interpretation, the term *dhvani*, in *dhvani-kāvya* (poetry called *dhvani*), means *dhvani-sambandhi* (related to *dhvani*).

implied meaning is more astonishing than the literal meaning; in average poetry the implied meaning is not more astonishing than the literal meaning; and in inferior poetry the literal meaning is astonishing and the implied sense, if any, is negligible.

1.15
punaś ca,

Over and above that,

*dhvaner dhvany-antarodgāre tad eva hy uttamottamam
śabdārthayoś ca vaicitrye dve yātaḥ pūrva-pūrvatām (7)*

dhvaneḥ—after the implied meaning; *dhvani-antara*—of another implied meaning; *udgāre*—when there is a discharge (rise); *tat*—that (poetry); *eva hi*—only; *uttama-uttamam*—superexcellent; *śabda-arthayoh*—of sound and meaning; *ca*—and; *vaicitrye*—if there is amazement; *dve*—the two; *yātaḥ*—attain; *pūrva-pūrvatām*—the previous one respectively.

Poetry is superexcellent when one implied meaning gives rise to another implied meaning or when the sounds and the meanings create a feeling of wonder. Similarly, when the sounds and the meanings create a feeling of wonder, average poetry becomes excellent poetry and inferior poetry becomes average poetry.¹⁹

yadi dhvani-vaiśiṣṭye dhvany-antara-vaiśiṣṭyaṁ syāt, yadi vā śabdārthayor vaicitryaṁ ca bhavati, tadā kāvyam uttamottamam. evaṁ śabdārtha-vaicitrye sati dve madhyamāvare pūrva-pūrvatām yātaḥ, madhyamam uttamam bhavati, avaram madhyamam bhavaty arthaḥ. śabdārthayor iti kākākṣi-golaka-nyāyenobhayatra yojanīyam.

19 The sounds create wonder insofar as there is an ornament of sound (*śabda alaṅkāra*). Often the literal meaning creates wonder because it constitutes an ornament of meaning (*artha alaṅkāra*). But sometimes a literal meaning is amazing because it forms the ornament of sound called *śleṣa* (pun), therefore Ruyyaka, Paṇḍita-rāja Jagannātha and others classify *śleṣa* as an *artha alaṅkāra*.

If in the excellence of one *dhvani* there is the excellence of another *dhvani*, or if the sounds and the meanings create a feeling of wonder, then poetry is superexcellent. Similarly, if the sounds and the meanings create a feeling of wonder, then average poetry becomes excellent poetry and inferior poetry becomes average poetry. The words *śabdārthayor vaicitrye* are semantically connected to both parts of the verse, in accordance with the logical reasoning called a crow's eye.

COMMENTARY

This type of double syntactical connection is also called *dehalī-pradīpa* (a lamp in the doorway). Jīva Gosvāmī used the term *kaṭākṣa* (sidelong glance) (*Laghu-vaiṣṇava-toṣaṇī* 10.1.49-50). Moreover, in this text Kavi Karṇapūra not only created another methodology of classification of poetry, he invented an additional category of poetry, the highest (*uttamottama-kāvya*). Henceforth, he exemplifies the two methodologies one after the other.

1.16

krameṇodāharaṇāni,

Examples are shown in order. [This illustrates excellent poetry:]

*gaurīm arcayitum prasūna-vicaye śvaśrū-nidiṣṭā hareḥ
krīḍā-kānanam āgatā vayam aho meghāgamaś cābhavat
preṅkholāḥ paritaś ca kaṇṭaka-latāḥ śyāmāś ca sarva-diśo
no vidmaḥ prativeśa-vāsini guroḥ kim bhāvi sambhāvitam*

gaurīm—Gaurī (Durgā); *arcayitum*—to worship; *prasūna*—flowers; *vicaye*—to collect; *śvaśrū*—by our mother-in-laws; *nidiṣṭā*—being ordered; *hareḥ*—of Hari; *krīḍā-kānanam*—to the pleasure grove; *āgatāḥ*—have come; *vayam*—we; *aho*—oh; *megha*—of the rain clouds; *āgamaḥ*—the coming; *ca*—and; *abhavat*—has happened; *preṅkholāḥ*—are swinging to and fro; *paritaḥ*—all around; *ca*—and; *kaṇṭaka-latāḥ*—thorny vines; *śyāmāḥ*—dark; *ca*—and; *sarva-diśaḥ*—all the directions; *no*—don't; *vidmaḥ*—we know; *prativeśa-vāsini*—O neighbor; *guroḥ*—by my elders; *kim*—what; *bhāvi*—will; *sambhāvitam*—be thought.

My mother-in-law ordered me to collect flowers for the worship of Gaurī, and so I have come to Hari’s pleasure grove. But alas the rain clouds have come, the directions have become dark, and the thorny vines are swinging in the wind. My dear neighbor, I don’t know what my elders will think.

atra vācyād bhāvi-śrī-kṛṣṇa-saṅgama-janya-nakha-kṣata-sthagana-rūpasya vyaṅgyasya vaiśiṣṭyād uttamatvam.

This is an example of excellent poetry because here the implied meaning, the anticipated concealment of the nail marks produced from the upcoming meeting with Kṛṣṇa, excels the literal meaning.

COMMENTARY

Viśvanātha Cakravartī: A certain *gopī* from the cowherd village of Vraja who had gone to the forest of Vṛndāvana to meet Kṛṣṇa suddenly sees, before meeting Him, a certain well-known neighbor who had come there for some other purpose, and so she speaks to establish that the reason she has come to Vṛndāvana is to collect flowers. The *gopī* reasons, “If by fate I meet this neighbor again after my union with Kṛṣṇa, then seeing the nail marks and so on, which are signs of the union, she will surely say something.” Therefore the *gopī* immediately puts on a show of distress in front of the neighbor in order to describe the future signs of union as scratches made by thorns. Hari’s pleasure grove is Vṛndāvana. The phrase “The rain clouds have come, and thus all the directions have become dark” further implies: “Now I’m unable to return home quickly, therefore I’ll be late.” Moreover, the phrase “My dear neighbor, I don’t know what my elders will think” further implies: “If my elders, perceiving my delay and the nail marks, say something, then I will bring you forth as a witness and will say: “Dear neighbor, what I predicted at that time in your presence (that my body would suffer under the elements) was actually written on my forehead (my fate actually came to pass).” Thus, the clause “The thorny vines are swinging to and fro” implies that when she will again meet that neighbor, the *gopī* will be able to say: “When I was rushing home, I was scratched by thorns.”

1.17

*madhyamaṁ yathā,***This illustrates average poetry:**

*uttamasya puruṣasya vanāntaḥ
 satyam āli kusumāya gatāśiḥ
 āyayur madhukarās tava paścād
 duḥśakaḥ parimalo hi varītum*

uttamasya puruṣasya—of the excellent *punnāga* trees, or of the Supreme Person; *vana*—the forest; *antaḥ*—within; *satyam*—truly; *āli*—O friend; *kusumāya*—for collecting flowers; *gatā āśiḥ*—you have gone; *āyayur*—have come; *madhukarāḥ*—the bees; *tava*—you; *paścāt*—behind; *duḥśakaḥ*—is difficult; *parimalaḥ*—the fragrance; *hi*—certainly; *varītum*—to conceal.

[First interpretation:]

***Sakhī*, truly you have come within the forest of excellent *punnāga* trees. The bees are following you. Certainly it is difficult to conceal that scent.**

[Second interpretation:]

***Sakhī*, truly you have come within the forest of the topmost man. The bees are following you. Certainly it is difficult to conceal that scent [on your body].**

atra “punnāge puruṣas tuṅgaḥ kesaraḥ” ity-ādinottamasya puruṣasya prakṛṣṭa-punnāgasya. pakṣe, puruṣottamasya śrī-kṛṣṇasyaiveti vyaṅgyam eva sphuṭam.

In this verse the word *puruṣa* refers to the *Punnāga* tree, in accordance with the definition: *punnāge puruṣas tuṅgaḥ kesaraḥ deva-vallabhaḥ*, “*Puruṣa*, *tuṅga*, *kesara*, and *deva-vallabha* are names of the *Punnāga* tree” (*Amara-koṣa* 2.4.25). Thus the words *uttamasya puruṣasya* mean “of the excellent *punnāga* trees.” In the other interpretation, they mean “of the topmost man, *Kṛṣṇa*.” Thus the implied sense is obvious.

COMMENTARY

The statement “It is difficult to conceal Kṛṣṇa’s scent” implies that the *sakhī* enjoyed close contact with Him while being in the forest. That implied sense is obvious, and so the poetry is average because the implied sense is as astonishing as the literal meaning, which is excellent because of the pun on the word *punnāga*. Average poetry is the topic of chapter four.

1.18

avaram yathā,

This is an example of inferior poetry:

*ūrjat-sphūrjair garjanair vāri-vāhāḥ
prodyad-vidyud-dāma-vidyotitāśāḥ
adrāv adrau vidrutā drāghayante
danti-bhrāntyā simha-saṅgha-prakopān*

ūrjat—powerful; *sphūrjaiḥ*—in which there is thunder; *garjanaiḥ*—with the roars; *vāri-vāhāḥ*—the rain clouds; *prodyat*—which are manifest in an excellent way; *vidyut-dāma*—by the flashes of lightning; *vidyotita*—brightened; *āśāḥ*—by whom the directions; *adrau adrau*—from mountain to mountain; *vidrutāḥ*—running; *drāghayante*—increase; *danti*—for elephants; *bhrāntyā*—because of mistaking; *simha-saṅgha*—of the lions; *prakopān*—the anger.

While running from mountain to mountain and brightening the directions with their flashes of lightning, the rainclouds, with their loud roars of thunder, increase the anger of the lions, who think they are elephants.

*atra kevalam śabda-vaicitryād dhvaner niṣpanda-bhāvāc
cāvaratvam.*

Here the poetry is inferior because only the sounds (not the meanings) create a feeling of wonder and because the implied meaning is lifeless.

COMMENTARY

The sounds create a feeling of wonder on account of alliteration: The sound *rj* occurs three times in the first line, the sound *dy* occurs three times in the second, the sound *dr* occurs four times in the third, and the sound *nt* occurs twice in the fourth.

The implied sense is a *raudra-rasābhāsa*: It is a semblance because animals (lions) are the *āśraya ālambana* (*Bhakti-rasāmṛta-sindhu* 4.9.18), and it is *raudra* since the lions are angry at the clouds.

1.19

dhvaner dhvany-antarodgāre uttamottamatvaṁ yathā,

This verse is an example of superexcellent poetry, given that one implied meaning gives rise to another:

*yātāsi svayam eva ratna-padakasyānveṣaṇārtham vanād
āyātāsi cireṇa komala-tanuḥ kṣiṭāsi hā mat-kṛte
śvāso dīrghatarah sa-kaṇṭaka-padam vakṣo mukham nīrasam
kā te hrīr asamañjasā sakhi gatir dūre rahaḥ su-bhruvām*

yātā—went; *asi*—you; *svayam eva*—personally; *ratna-padakasya*—jewelled necklace; *anveṣaṇa*—finding; *artham*—for the sake of; *vanāt*—from the forest; *āyātā*—have come; *asi*—you; *cireṇa*—after a long time; *komala*—is tender; *tanuḥ*—whose body; *kṣiṭa*—have suffered pain; *asi*—you; *hā*—alas; *mat-kṛte*—for my sake; *śvāsaḥ*—breath; *dīrghatarah*—drawn out; *sa-kaṇṭaka-padam*—with the marks of thorns; *vakṣaḥ*—chest; *mukham*—mouth; *nīrasam*—dry; *kā*—why; *te*—your; *hrīḥ*—embarrassment; *asamañjasā*—improper; *sakhi*—O friend; *gatiḥ*—going; *dūre*—so far away; *rahaḥ*—into the secluded part [of the forest]; *su-bhruvām*—for girls.

[To make Her friend take pleasure with Kṛṣṇa, Śrī Rādhā sent her to the pleasure grove on the pretext of bringing back Her necklace. After enjoying with Kṛṣṇa, the friend comes back with her head hung in shame. Śrī Rādhā jokingly talks to her:]

You personally went to find My jewelled necklace. You have returned from the forest after a long time. I know your body is tender and you suffered much pain for My sake. Your breaths are drawn out, your chest was scratched by thorns, and your mouth is dry. Why are you feeling embarrassed? It is not proper for girls to go so far away by themselves in the secluded part of the forest.

ity atra tvaṁ tad-ānayanārthaṁ na gatāsi, api tūpabhogārthaṁ eveti dhvanir ekaḥ. anyo 'pi vakṛtṛ-prakṛti-prakaraṇa-vaiśiṣṭyāt pratibhāsate. tathā hi prakaraṇaṁ tāvat priya-sakhīm enām śrī-kṛṣṇena saha saṅgamayitum tenaiva saha śrī-rādhayā prāg eva yuktiḥ kṛtā, yadāsau mayā prahīyate, tadāsyāḥ saṅgas tvayā karaṇīya iti. paścāt tayā samāgatāyām tasyām tām aparāddhām kartum tasyāḥ parihāsāvahitthāsūyādi-bhāva-śābalyam, sakhyāś ca hrī-sādhvasa-kopādi-bhāva-śābalyam iti bahava eva dhvaneḥ pallavāḥ. tena dhvaner dhvany-antarodgāro 'ta evaṁ-vidha-sthale uttamottamatvaṁ jñeyam.

Here one implied meaning is: “You didn’t go to bring back My necklace. Rather you went to have intimate pleasure with Kṛṣṇa.”

Another implied meaning arises because of the specialty of the context and the nature of the speaker. Rādhā (the speaker) previously made an arrangement with Kṛṣṇa to make Her dear friend meet with Kṛṣṇa. The arrangement was: “When I send her, unite with her.”

Later, when Rādhā met with that friend, She expressed a mix of *bhāvas* such as joking, concealment, and jealousy to make that friend feel guilty. And that friend experienced a mix of *bhāvas* such as embarrassment, fear, and anger.

In this way there are several offshoots of the implied sense. The implied meaning gives rises to another implied meaning: Poetry such as this is considered superexcellent.

COMMENTARY

Viśvanātha Cakravartī elucidates: The implied meaning that Rādhā, out of affection for Her friend, arranged for her to meet Kṛṣṇa, gives rise to the implied meaning in the form of the various *bhāvas* felt by Rādhā and by Her friend when they met after the friend enjoyed with Kṛṣṇa. Rādhā's joking is clear, Her concealment consists of hiding the fact that She arranged the meeting with Kṛṣṇa, and Her jealousy is expressed by the statement: "It is not proper for girls to go so far away by themselves into the secluded part of the forest." The friend is afraid of her group leader (Rādhā), and she feels loving anger, thinking "You alone are the cause of my being cheated like this" (*Subodhinī*).

Further implied meanings are as follows: "You took so long because you met Kṛṣṇa and spent time enjoying with Him. Your body is very tender, and so you must have felt much pain in the course of union. Your breaths are drawn out: You're reminiscing about your meeting with Kṛṣṇa. Your breasts have the marks of Kṛṣṇa's nails on them. And your mouth dried up because you feared what I would say if I were to discover your secret encounter with Kṛṣṇa." Having a dry mouth can be a sign of *śaṅkā* (apprehension) (*Bhakti-rasāmṛta-sindhu* 2.4.48).

Excellent poetry and superexcellent poetry are the topic of chapter three. In the next three verses, Kavi Karṇapūra illustrates that the astonishment created by an ornament of sound and by an ornament of meaning causes an upgrade of the poetry.

1.20

śabdārtha-vaicitryeṇottamottamatvaṁ yathā,

Excellent poetry becomes superexcellent because the sounds and the meanings create a feeling of wonder. For example:

*nava-jaladhara-dhāmā koṭi-kāmāvatāraḥ
praṇaya-rasa-yaśoraḥ śrī-yaśodā-kiśoraḥ
aruṇad aruṇa-dīrghāpāṅga-bhaṅgyā kuraṅgīr
iva nikhila-kṛśāṅgī raṅgiṇi tvaṁ kva yāsi*

nava-jala-dhara—like that of a new rain cloud; *dhāmā*—whose complexion; *koṭi*—are millions; *kāma*—of Cupids; *avatāraḥ*—He whose incarnations; *praṇaya-rasa*—of romance (*madhura-rasa*); *yaśaḥ-rah*—who bestows the glory; *śrī-yaśodā*—of Śrī Yaśodā; *kiśoraḥ*—youthful son; *aruṇat*—has caught; *aruṇa*—reddish; *dīrgha*—broad; *apāṅga*—of the sidelong glances; *bhaṅgyā*—with the play; *kuraṅgīḥ*—female deer; *iva*—like; *nikhila*—all; *kṛśa-aṅgīḥ*—the thin-bodied girls; *raṅgiṇī*—O passionate girl; *tvam*—you; *kva*—where?; *yāsi*—are going.

Śrī Yaśodā's youthful son has a complexion is like a new raincloud's, is the source of millions of Cupids, and spreads the glory of *madhura-rasa*. He has caught all the doe-like slender girls with the net of sidelong glances from the wide, reddish corners of His eyes. Passionate girl, where are you going?

atra śabdārtha-vaicitryeṇa vācyād atīśāyinā dhvaninā ca uttamottamatvam. dhvanis tu—he raṅgiṇī, kutukini, tvam atī-prasiddhā guṇavatī. kva yāsi? tatraiva yāhi, yatra śrī-yaśodā-kiśoro nikhila-kṛśāṅgīr aruṇat rurodha. kayā? aruṇa-dīrghāpāṅga-bhaṅgyā. kuraṅgīr ivety upamālaṅkāreṇāpāṅga-bhaṅgyā vāgurātvena rūpakālaṅkāro dhvanitaḥ. vastutas tu kva yāsīti tatra kim yāsi, mā yāhīti lakṣyo 'rthaḥ, koṭi-kāmāvatāra iti pralobhana-dvārā tatraiva yāhīti vyaṅgyo 'rthaḥ. atrāviśvāsam ca mā kāṛṣīḥ, yataḥ praṇaya-rasa-yaśoraḥ praṇaya-rasa-yaśaḥ-pradaḥ. nava-jaladhara-dhāmeti—sva-dhāmnaiva sarvatas timiram utpādyā niḥśaṅkam alakṣyo bhūtvā viharati, ato loka-bhūtir api na kāryeti bahava dhvaneḥ pallavāḥ.

This is superexcellent poetry because the sounds and the meanings create a feeling of wonder and because the implied meaning is more excellent than the expressed meaning.

The implied sense is: “O eager girl (*raṅgiṇī* = *kutukinī*), you are reputable and have many qualities. Where are you going? You should go to the place where Yaśodā's youthful son has caught (*aruṇat* = *rurodha*) all the slender girls. With what has He caught them? With the play of His reddish sidelong glances.”

A metaphor is implied (the play of the sidelong glances is a net) by the simile (the slender girls are like does).

Actually, the indirect meaning (*lakṣya*) of the sentence “Where are you going?” is “Why are you going there? Don’t go there.” The implied meaning, suggested by means of the enticement *koṭi-kāmāvatāra* (He is the source of millions of Cupids) is: “You should go there.” “Do not doubt it, because: *praṇaya-rasa-yaśo-ra* (He spreads the glory of *madhura-rasa*).”

In addition, the compound *nava-jaladhara-dhāmā* suggests this: “Making all the directions dark simply by His own luster, He becomes invisible and fearlessly takes pleasure. Therefore you need not be afraid of what people might say.” Thus there are many offshoots of the implied meaning.

COMMENTARY

Viśvanātha Cakravartī interprets *koṭi-kāmāvatāra* as: *koṭi-kandarpā avatārā yasya, saundaryātiśayena teṣām avatārīty arthaḥ*, “He whose Avatāras are the millions of Cupids. This means He is their Avatārī, because He is even more beautiful than them” (*Subodhini*).

As regards ornaments of sound, there is an alliteration of *dh* in “*dhara-dhāmā*” and another of *k* in “*koṭi-kāmāvatāra*” (7.13). There is an alliteration of *r* and *ś* in the second line. There is a *yamaka* (word rhyme) in the third line (*aruṇad aruṇa-d*): the sound *aruṇad* is repeated with a difference in meaning (7.29). Further, in the second line, the words *yaśora* and *yaśodā* form the *punar-uktavad-ābhāsa* ornament (seeming redundancy) (7.103). Moreover, the meanings create a feeling of wonder because of the *upamā* ornament (simile): *kuraṅgīr iva nikhila-kṛśāṅgīḥ* (all the slender girls are like does).

1.21

śabdārtha-vaicitrye madhyamasyottamatvaṁ yathā,

Average poetry becomes excellent when the sounds and the meanings create a feeling of wonder. For instance:

*śikṣitāni suhrdām na grhītāny
 ukṣitāsi nija-garva-rasena
 dīkṣitaḥ kula-vadhū-vadha-yāge
 vīkṣitaḥ sakhi sa nanda-kumāraḥ*

śikṣitāni—the instructions; *suhṛdām*—of the friends; *na*—not; *grhītāni*—accepted; *ukṣitā*—have been sprinkled; *asi*—you; *nija-garva*—of your own pride; *rasena*—with the water; *dīkṣitaḥ*—He has been initiated; *kula-vadhū*—respectable girls; *vadha*—of killing; *yāge*—into the sacrifice; *vīkṣitaḥ*—has been seen; *sakhi*—O friend; *saḥ*—He; *nanda-kumāraḥ*—Nanda’s son.

***Sakhī*, you did not heed your friends’ advice. Now you’re sprinkled with the water of your own pride. Nanda’s son has taken initiation in the sacrifice of killing respectable girls and was seen in their company.**

*atra dhvaner madhyamatve ’pi śabdārtha-vaicitrya-paripuṣṭyā
 uttamatvam eva.*

Although the implied meaning is average, the verse is considered excellent poetry because it is enhanced by sounds and meanings that create a feeling of wonder.

COMMENTARY

Viśvanātha Cakravartī: The advice is “*Sakhī*, don’t ever look at Nanda’s son.” The pride is: “I’m a respectable girl, coming from a good family. Who can make my mind fickle?” The implied meaning in this verse is that the friends console their group leader: “You disregarded our hundreds and thousands of warnings, and out of eagerness you gazed at Him. So from now on, without meeting Him you won’t be able to stay alive because He has taken initiation in the sacrifice of killing well-mannered girls. Therefore, to save your life, we, your friends, will have to arrange a tryst with Him.” This implied meaning is average because it is not subtle. Or else the implied meaning is that Kṛṣṇa is able to bewilder even well-mannered girls. This implied meaning is average because it does not excel the expressed meaning (*Subodhinī*).

The sounds create a feeling of wonder on account of *yamaka* (word rhyme): The sound *kṣitā* at the beginning of the first line is repeated at the same place in the second, with a difference in meaning. Another *yamaka* is the sound *īkṣitaḥ*, at the beginning of the third line, which is repeated in the same place in the fourth, not to mention the occurrence of the syllable *kṣi* as the second syllable of each line. Another ornament of sound is the alliteration of *v* and *dh* in “*vadhū-vadha*.”

The meanings create a feeling of wonder because of the *rūpaka* ornament (metaphor): *nija-garva-rūpa-rasena*, “with the liquid in the form of your [melted] pride” (like being sprinkled by a *mleccha* results in the loss of caste), and the *utprekṣā* ornament (fanciful assumption): *kula-vadhū-vadha-yāge*, “in the killer sacrifice of well-mannered girls.”

Another implied sense is a *virodha alaṅkāra-dhvani* (implied contradiction): To stay alive, she will need to undergo the killer sacrifice of love.

1.22

śabdārtha-vaicitrye 'varasya madhyamatvaṁ yathā,

This is an example of inferior poetry that becomes average, when the sounds and the meanings create a feeling of wonder:

*kānanam jayati yatra sadā sat
kā na nandati yad etya sukha-śrīḥ
kā na nanda-tanaye praṇayotkā
kānanam dhayati vā na hi tasya*

kānanam—the forest [of Vṛndāvana]; *jayati*—is glorious; *yatra*—where; *sadā*—exists eternally; *sat*—the Absolute Truth; *kā*—which lady; *na nandati*—is not increased; *yat*—which [forest]; *etya*—having attained; *sukha*—in the form of happiness; *śrīḥ*—opulence; *kā*—which lady; *na*—not; *nanda*—of Nanda Mahārāja; *tanaye*—toward the son; *praṇaya*—to love; *utkā*—eager; *kā*—which lady; *ānanam*—the mouth (or face); *dhayati*—drink; *vā*—and; *na hi*—does not; *tasya*—of His.

Vṛndāvana is superexcellent. Therein, the Absolute Truth is always present. Which kind of happiness does not increase upon attaining Vṛndāvana? Which young woman is not eager to love Nanda's son? And is there any young *gopī* who does not drink His face?

atra dhvaner niṣpandatāyām avaratve 'pi madhyamatvam.

Even though the implied meaning is lifeless and therefore inferior, this is considered average poetry because it is nourished by sounds and meanings that create a feeling of wonder.

COMMENTARY

Viśvanātha Cakravartī: “The implied meaning is simply that *sukha-śrī* (opulence of happiness) means intimate pleasure. Here the literal meaning is more amazing than the implied sense” (*Subodhini*).

The sounds create astonishment because the *yamaka* ornament occurs twice: the sound *kānanam* at the beginning of the first line is repeated in the fourth, and the sound *kā na nandat* in the second is repeated in the third. Further, there is alliteration of *y* and *t* in “*jayati yatra*.”

The meanings create astonishment because of the clause: *kānanam dhayati vā na hi tasya* (which girl does not drink His face?). This is the *virodha* ornament (contradiction), and it implies two *rūpaka* ornaments (metaphors): His face is nectar, and their eyes are mouths.

1.23

*yaśaḥ-prabhṛty eva phalaṁ nāsyā kevalam iṣyate
nirmāṇa-kāle śrī-kṛṣṇa-guṇa-lāvaṇya-keliṣu (8)
cittasyābhiniveśena sāndrānanda-layas tu yaḥ
sa eva paramo lābhaḥ svādakānām tathaiva saḥ (9)*

yaśaḥ—fame; *prabhṛti*—and so on; *eva*—alone; *phalaṁ*—gain; *na*—not; *asya*—of composing poetry; *kevalam*—only; *iṣyate*—is; *nirmāṇa-kāle*—at the time of composing; *śrī-kṛṣṇa-guṇa-lāvaṇya-*

keliṣu—on Kṛṣṇa’s qualities, beauty, and pastimes; *cittasya*—of the mind; *abhiniveśena*—by fixation; *sāndra-ānanda*—in dense bliss; *layaḥ*—absorption; *tu*—but; *yaḥ*—which; *saḥ*—that; *eva*—alone; *paramaḥ*—highest; *lābhaḥ*—gain; *svādakānām*—for the relishers; *tathā eva*—in the same way; *saḥ*—that.

Fame and other aspects are not the only gains of composing poetry. The highest gain for both the composer and the relishers is the absorption in deep spiritual bliss that comes from fixing the mind on Kṛṣṇa’s qualities, beauty, and pastimes.

“kāvyam yaśase ’rtha-kṛte” ity-ādīny eva kevalam na phalāni, api tūkta-prakāraḥ śrī-kṛṣṇa-guṇānuvādādi-kṛta ānandaś ca.

The gains referred to in: “Poetry is for the sake of gaining fame, becoming rich” and so on (*Kāvya-prakāśa* 1.2) are not the only gains. Rather, there is also the above-mentioned bliss brought about by glorifying Śrī Kṛṣṇa’s qualities and so on.

COMMENTARY

Viśvanātha Cakravartī: Mammaṭa, the author of *Kāvya-prakāśa*, says the gains of composing poetry are the obtainment of fame and wealth, the cessation of inauspiciousness, and so forth. In our opinion, however, these are not the main gains because they are insignificant.

ity alaṅkāra-kaustubhe kāvyādi-sāmānyoddeśo nāma prathamah kiraṇaḥ.

Thus ends the first ray in *Alaṅkāra-kaustubha*, entitled “a general description of poetry and so on.”

Second Ray

A disquisition on *śabda* (sound, word),
artha (meaning), and the
three *vṛttis* (rhetorical functions)

2.1

*atha śabdārtha-vṛtti-traya-nirūpaṇam. atha kāvyā-puruṣasya
śarīratvena nirdiṣṭayoḥ śabdārthayoḥ śabde nirūpīte evārtha-
nirūpaṇam iti prathamataḥ śabda eva nirūpyate.*

Sound and meaning were mentioned as the body of the Kāvya-puruṣa (1.7). Out of sound and meaning, sound will be discussed first, since the meaning is ascertained once the sound is ascertained:

ākāśasya guṇaḥ śabdo varṇa-dhvany-ātmako dvidhā (1)

Sound is the quality of ether. There are two categories of sound: sounds consisting of phonemes (articulate sound, esp. a word) and sounds consisting of music, noises, and so on.

*varṇātmako dhvany-ātmakaś ceti dvidhā. yady api varṇā nityās
tathāpi tad-abhivyaktiḥ śarīra-stha-vāyunaiva bhavati. ata uktam,
“tasmāt pavana-prerito varṇa-saṅghaḥ” iti.*

The adjective *varṇa-dhvany-ātmakaḥ* means: *varṇātmako dhvany-ātmakaś ca*, “sound consisting of phonemes and sound consisting of noises.” In this way there are two kinds of sound.²⁰

20 Although as regard the *guṇas*, the *rītis*, and ornaments of sound, the term *śabda* means “sound” (phonemes), in this chapter it means “word”, except in text 2.43, where Kavi Karṇapūra illustrates the suggestiveness of imitative sounds.

Although the phonemes are eternal, they become manifest by means of air in the body. Therefore it was said: “After it reaches the Vaikharī stage it is pushed out of the body by air and becomes manifest as phonemes” (1.4).

2.2

nityatva-prakāśaś ca yathā,

The explanation of the eternality of phonemes is this:

*sac-cid-ānanda-vibhavāt sa-kalāt parameśvarāt
āśīc chaktis tato nādas tasmād bindu-samudbhavaḥ
nādo binduś ca bījaṁ ca sa eva tri-vidho mataḥ (2)
bhidyamānāt parād bindor ubhayātmā ravo 'bhavat
sa ravaḥ śruti-sampannaḥ śabda-brahmābhavat param (3) ²¹*

sat-cid-ānanda—is existing, is consciousness, and is bliss; *vibhavāt*—whose nature (Viśvanātha Cakravartī glosses *vibhava* as *svarūpa*); *sa-kalāt*—who is embodied (“endowed with parts”); *parama-īśvarāt*—from the Supreme Lord; *āśīc*—became manifest; *śaktiḥ*—the potency; *tataḥ*—from that; *nādaḥ*—primeval spiritual sound; *tasmāt*—from that; *bindu-samudbhavaḥ*—the origination of *bindu*; *nādaḥ*—primeval spiritual sound; *binduḥ*—*bindu* (nasal sound); *ca*—and; *bījaṁ*—the seed; *ca*—and; *saḥ*—that one; *eva*—same; *tri-vidhaḥ*—threefold; *mataḥ*—is considered; *bhidyamānāt*—who is being separated; *parāt*—from the Lord; *bindoḥ*—from *omkāra*²²; *ubhaya*—is twofold; *ātmā*—whose nature; *ravaḥ*—sound; *abhavat*—became; *saḥ*—that; *ravaḥ*—sound; *śruti*—in the ears; *sampannaḥ*—effected; *śabda*—sound; *brahma*—transcendental; *abhavat*—became; *param*—transcendental.

21 Śaṅkarācārya’s correponding text is: *sā tattva-saṁjñā cin-mātra-jyotiṣaḥ sannidhes tathā | vicikīrṣur ghanī-bhūtvā kvacid abhyeti bindutām || kālena bhidyamānas tu sa bindur bhavati tridhā | sthūla-sūkṣma-paratvena tasya traividhyam iṣyate || sa bindu-nāda-bījatva-bhedena ca nigadyate | bindos tasmād bhidyamānād ravo 'vyaktātmako 'bhavet || (Prapañca-sāra-tantra 1.41-43).*

22 Viśvanātha Cakravartī: Some words need to be supplied to the text. The syntactical connection is: *parāt parameśvara-svarūpān nādād binduḥ, bindoḥ sakāśād ubhayātmā varṇa-dhvany-ātmā ravaḥ śabdo 'bhavat (Subodhinī).*

At first, the spiritual potency became manifest from the embodied Supreme Lord, whose nature is real, is consciousness, and is bliss. Then from the spiritual potency came primeval spiritual sound. From primeval spiritual sound came the *bindu*. Thus at first the Lord in the form of sound is considered in three ways: *nāda* (primeval spiritual sound), *bindu* (the nasal sound of *omkāra*), and *bīja* (*omkāra* as the seed of all the phonemes).

From the Supreme Lord in His separated form as primeval spiritual sound came *bindu* (*omkāra*), and from it came the two kinds of sound. Sound consisting of the Vedas is *śabda-brahma*, which is transcendental.²³

sa-kalād iti mūrtāt, nādo ghoṣaḥ, tathā ca “prāṇena ghoṣeṇa guhām praviṣṭaḥ” iti binduḥ praṇavaḥ, sa ca bījam, sarva-varṇa-prabhavatvāt.

The word *sa-kalāt* here means *mūrtāt* (embodied), and the word *nāda* (primeval spiritual sound) is synonymous with the word *ghoṣa* mentioned in *prāṇena ghoṣeṇa guhām praviṣṭaḥ* (*Bhāgavatam* 11.12.17). *Bindu* denotes *omkāra* (the syllable *om*). And *omkāra* is called *bīja* because it is the source of all the phonemes.

COMMENTARY

Viśvanātha Cakravartī expounds: *sa-kalāt kalā amśo 'vayavas tat-sahitāt mūrtād ity arthaḥ*, “*Sa-kalāt* signifies: from Him, who has aspects. This means He was embodied” (*Subodhinī*). The word *sa-kala* is used in that sense in *Śāṇḍilya Upaniṣad* 3.

23 Here the two kinds of sound denote all the phonemes (the sixty-three *varṇas*) and the seven musical notes (*ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata*, and *niṣāda*, also known as *sa*, *ṛ*, *ga*, *ma*, *pa*, *dha*, and *ni*). The Vedas are composed of musical notes insofar as the Vedas contain *svaras* (intonations: *svarita*, *udātta*, *anudātta*). Śrīla Prabhupāda says the phonemes and the musical notes are *śabda-brahma* (*Bhāgavatam* Purport 3.12.47). Thus both the phonemes and the musical notes are eternal because they constitute *śabda-brahma*, which is a body of the Lord: *śabda-brahma param brahma mamobhe śāśvatī tanū* (*Bhāgavatam* 6.16.51).

Viśvanātha Cakravartī elucidates: “Kavi Karṇapūra quotes this passage of the Eleventh Canto to prove that the word *nāda* refers to primeval spiritual sound (*ghoṣa*) and that *nāda* is a form of the Supreme Lord. The full quote is: *sa eva jīvo vivara-prasūtiḥ prāṇena ghoṣeṇa guhām praviṣṭaḥ*. This is the meaning: The word *jīva* here refers to the Supreme Lord, “He who gives life.” The Supreme Lord (in the form of *śabda-brahma*) manifests in the *vivaras*, that is the *cakras* beginning from the *ādhāra-cakra* (Root Cakra). The words *prāṇena ghoṣeṇa guhām praviṣṭaḥ* describe His manifestation: He entered the *guhā*, i.e. the *ādhāra-cakra*, along with the *prāṇa* that was endowed with *nāda*, the *prāṇa* being the sound known as *Parā*” (*Subodhinī*).

In the body of a reciter of *śabda-brahma*, after *śabda-brahma* has reached the *Parā* stage it goes through the stages called *Paśyantī*, *Madhyamā*, and *Vaikharī* (1.4). For more information, consult *Bhāgavatam* 11.12.18 and 11.21.36. *Jīva Gosvāmī*, however, gives an esoteric interpretation of verse 11.12.17 based on *Vraja-līlā*. For instance he says *ghoṣeṇa* in that verse means *vrajena* (with the cowherd village) (*Kṛṣṇa-sandarbhā* 179).

Omkāra is the source of all the phonemes (*Bhāgavatam* 12.6.43), but in another account the phonemes arose from *Brahmā*’s body (*Bhāgavatam* 3.12.47). Similarly, in their original forms the seven notes are transcendental: *svara-brahmaṇi* (*Bhāgavatam* 6.5.22), yet they arose from *Brahmā*’s playing (*Bhāgavatam* 3.12.47). *Omkāra* is the seed of the Vedas (*Bhāgavatam* 12.6.41). The four Vedas are the breaths of *Mahā-Viṣṇu* (*Brhad-āraṇyaka Upaniṣad* 2.4.10; 4.5.11), but in another account they are said to originate from *Brahmā*’s four faces (*Bhāgavatam* 12.6.44).

Śrīdhara Svāmī says *omkāra* consists of five parts: the letter *A*, the letter *U*, and the letter *M*, *bindu* (nasal sound), and *nāda* (reverberation): *praṇavasyākāro-kāra-ma-kāra-bindu-nādāḥ pañcāmśāḥ* (*Bhāvārtha-dīpikā* 11.27.23). In the Eleventh Canto, *Kṛṣṇa* says He is to be meditated upon at the end of *nāda*: *aṇvīm jīva-kalām dhyāyen nādānte siddha-bhāvitām* (*Bhāgavatam* 11.27.23). In the terminology, *Kavi Karṇapūra* establishes a

difference between *nāda* and *omkāra*. This usage is also seen in *Bhāgavatam* 12.6.37-39, quoted below, which states that *nāda* appeared in the heart of Brahmā, who was in trance, and then *omkāra* appeared from *nāda*.

The life force (*prāṇa*) mentioned in *Bhāgavatam* 11.12.17 denotes *sūtrātmā*. Commenting on the passage: *omkāraṁ bindau nāde taṁ taṁ tu prāṇe mahaty amum* (*Bhāgavatam* 7.15.53), Śrīdhara Svāmī writes: *omkāraṁ bindau taṁ ca nāde prāṇe sūtrātmani mahati brahmaṇi*, “*Omkāra* is offered in *bindu*, the *bindu* in *nāda*, the *nāda* in *prāṇa*, i.e. in *sūtrātmā*, and *sūtrātmā* in Brahman” (*Bhāvārtha-dīpikā* 7.15.53).

Mukhya-prāṇa is *Sūtrātmā*. Śrīdhara Svāmī writes: *mukhyena prāṇena sūtrātma-rūpeṇa*, “The words “by Mukhya-prāṇa” mean “as the form of *Sūtrātmā*” (*Bhāvārtha-dīpikā* 7.3.29). At the cosmic level, *sūtrātmā* is the aspect of *mahat-tattva* endowed with *kriyā-śakti* (*Bhāvārtha-dīpikā* 11.24.6). Viśvanātha Cakravartī specifies that the *prāṇa* phase of Vedic sound, mentioned above by Kavi Karṇapūra, is imbued with material *prāṇa* and with transcendental *prāṇa*: *prākṛtāprākṛta-prāṇa-mayasya* (*Sārārtha-darśinī* 11.21.36).

The information Kavi Karṇapūra provides is similar to Upanishadic lore: *om ity etad akṣaram param brahma. tad evopāsītayyam. etad eva sūkṣmāṣṭākṣaram bhavati. tad etad aṣṭātmako 'ṣṭadhā bhavati. a-kāraḥ prathamākṣaro bhavati. u-kāro dvitīyākṣaro bhavati. ma-kāras tṛtīyākṣaro bhavati. bindus turīyākṣaro bhavati. nādaḥ pañcamākṣaro bhavati. kalā ṣaṣṭhākṣaro bhavati. kalātītā saptamākṣaro bhavati. tat-paraś cāṣṭamākṣaro bhavati. [...] nādo mahā-prabhur jñeyo bharataḥ śaṅkha-nāmakah. kalāyāḥ puruṣaḥ sākṣāl lakṣmaṇo dharaṇī-dharaḥ. kalātītā bhagavatī svayaṁ sīteti saṁjñitā. tat-paraḥ paramātmā ca śrī-rāmaḥ puruṣottamaḥ*, “This syllable, *om*, is Para-Brahman: It should be meditatively revered. This syllable has eight subtle *akṣaras*. *A* is the first *akṣara*. *U* the second, *M* the third, *bindu* the fourth, *nāda* the fifth, *kalā* the sixth, *kalātītā* (she who is beyond an *amśa*) the seventh, and He who is beyond that is the eighth. [...] *Nāda* is to be understood as the great

master, Bharata, called Śaṅkha (the Conch). The personified *kalā* is Lakṣmaṇa, the upholder of the earth. She who is beyond *kalā* is the goddess called Sītā. And Paramātmā, who is beyond her, is Śrī Rāma, the topmost person” (*Tāra-sāra Upaniṣad* 2.2-4).

Here the conch represents *nāda*, whereas earlier Kavi Karṇapūra compared Murāri’s flute to *nāda*, which he called *nāda-brahma*.

In the following texts, Kavi Karṇapūra embarks on a discourse about Sphoṭa. One purpose of this discussion is to establish a correlation between Vedānta and poetics: The Dhvani in Vedānta (*nāda-brahma*) (1.4) is similar to Dhvani in poetics in the sense that both originate from the depth of the consciousness.

2.3

tathā ca,

*samāhitātmano brahman brahmaṇaḥ parameṣṭhinaḥ
hṛdy ākāśād abhūn nādo vṛtti-rodhād vibhāvyaṭe*

“*tato ’bhūt tri-vṛd om-kāro yo ’vyakta-prabhavaḥ svarāt*” *ity ārabhya* “*tato ’kṣara-samāmnāyam asṛjad bhagavān ajah*” *iti bhāgavate.*

The same understanding is described in *Bhāgavatam*: “O Brāhmaṇa, the subtle vibration of transcendental sound (*nāda*) appeared from the sky of the heart of Lord Brahmā, whose mind was perfectly fixed in spiritual cognition and who occupies the highest position. One can perceive this subtle vibration when one stops all external hearing” (*Bhāgavatam* 12.6.37).

“From that transcendental subtle vibration arose *omkāra*, composed of three sounds. *Omkāra* has unseen potencies and manifests automatically within a purified heart. It is the representation of the Absolute Truth in all three of His phases—the Supreme Personality (Bhagavān), the Soul (Paramātmā), and the supreme impersonal truth (Brahman).

“*Om̐kāra*, ultimately nonmaterial and imperceptible, is heard by the Soul without His possessing material ears or any other material senses. The entire expanse of Vedic sound is elaborated from *om̐kāra*, which appears from the soul, within the sky of the heart.²⁴

“It is the direct designation of the self-originating Absolute Truth, the Soul, and is the secret essence and eternal seed of all Vedic hymns.

“*Om̐kāra* exhibited the three original sounds of the alphabet—*A*, *U*, and *M*. These three, O most eminent descendant of Bhṛgu, sustain all the different threefold aspects of material existence, including the three modes of nature, the names of the *Ṛg*, *Yajur* and *Sāma Vedas*, the goals known as the Bhūḥ, Bhuvaḥ, and Svaḥ planetary systems, and the three functional platforms called waking consciousness, dream, and deep sleep. From that *om̐kāra*, Lord Brahmā created all the sounds of the alphabet.”
(*Bhāgavatam* 12.6.39-43)

tena nādasya nityatvāt tad-ātmakasya uṁ-kārasya ca nityatvam, svarād iti pūrvokteḥ. tad-ātmakasya varṇa-samūhasya ca tathā. ākāśasya nitya-dravyatve tad-guṇasyāpi nityatvam, guṇāśrayo hi dravyam iti guṇa-guṇinoḥ samavāya-sambandhāt. tena pavana-preraṇāpreraṇa-vaśād evābhivyakty-anabhivyaktī. vastutas tu nityataiva teṣāṁ ity ayam āntara-sphoṭaḥ. uktam ca “śṛṇoti ya imaṁ sphoṭam” iti dvādaśa-skandhe. ata evaike ācāryā śabdārtham āntaram sphoṭam śabda-brahmety āhuḥ. yathā “niraṁśa evābhinnō nityo bodha-svabhāvaḥ śabdārtha-maya āntaraḥ sphoṭaḥ” iti.

Therefore, since primeval spiritual sound is eternal, *om̐kāra*, which consists of that sound, is also eternal. This is confirmed

24 Kavi Karpapūra stated: “*Nāda-brahma* is also superexcellent because everything including the Vedas is produced from it alone” (1.4 *vṛtti*). The understanding is that *om̐kāra* comes from *nāda*, and the Vedas originate from *om̐kāra*.

by the previous statement: *svarāṭ* (*omkāra* is self-manifest in the heart,²⁵ *Bhāgavatam* 12.6.39). Similarly, the phonemes, based on *omkāra*, are also eternal. Since ether is eternal,²⁶ its quality, sound, is also eternal, because there is a relationship of perpetual co-inherence between the quality and that in which the quality inheres, since a quality resides in a substance.²⁷

Hence the manifestation of phonemes and the non-manifestation of phonemes is dependent upon their being pushed out or not pushed out of the body by air. Factually, however, the phonemes are eternal. Thus there is an internal *sphoṭa*. And in the Twelfth Canto it was said: *śṛṇoti ya imaṁ sphoṭam*, “[Paramātmā is He] who hears this *sphoṭa* (*omkāra*)”²⁸ (*Bhāgavatam* 12.6.40). Therefore some Vedic teachers say that a sound’s meaning perceived within is called internal *sphoṭa*, and *sphoṭa* is *śabda-brahma* (transcendental sound). For example: “Internal *sphoṭa* is without parts, indivisible, and eternal. Its inherent nature is an understanding and it consists of the meaning of a sound” (Puṇyarāja in *Vākyapadīya-prakāśa* 1.48).

COMMENTARY

The word *sphoṭa* is formed by applying the suffix *ghañ* after the verbal root *sphuṭ vikasane* (to be manifest) in the sense of

25 This follows Śrīdhara Svāmī’s gloss of *svarāṭ* (lit. it exists by itself) as: *svata eva hṛdi prakāśamānaḥ*, (*Bhāvārtha-dīpikā* 12.6.39). In the translation above, this was rendered as: “It manifests automatically within a purified heart.”

26 Ether is eternal in the sense that the cycle of creation, continuation, and destruction of the world is eternal: *ūrdhva-mūlo ’vāk-śākha eṣo ’śvatthaḥ sanātanaḥ*, “This Aśvattha tree, which has roots above and branches below, is eternal” (*Kaṭha Upaniṣad* 2.3.1); *ūrdhva-mūlam adhaḥ-śākham aśvatthaṁ prāhur avyayam* (*Bhagavad-gītā* 15.1).

27 Here Kavi Karpūra makes the point that the phonemes are eternal, because this is extrinsic to the *Sphoṭa* theory, which states that in the Vedas only the meanings are eternal.

28 Śrīdhara Svāmī explains: *ko ’sau paramātmā. tam āha, śṛṇotīti maṁ sphoṭam avyaktam omkāram*, “Who is Paramātmā? He hears this *sphoṭa*, which is unmanifest *omkāra*” (*Bhāvārtha-dīpikā* 12.6.40). In the translation above, this was rendered as: “*Omkāra*, ultimately nonmaterial and imperceptible, is heard by the Soul.”

either *sphuṭate vyajyate varnaiḥ* (that which is manifested by means of phonemes) or *sphuṭaty artho yasmāt* (that from which the meaning bursts forth) (*Śabda-kalpadruma*). According to another encyclopedia, *Vācaspatya*, the suffix *ghañ* is applied in the instrumental voice and the derivation is: *sphuṭaty artho 'nena*, “The meaning bursts forth by means of this.”

2.4

prayogaś ca,

The usage of internal *sphoṭa* is as follows:

*jātāndha-mūka-badhirasyāntaḥ svīye parāmṛśi
sva-vāk-śabdārthayor bodha āntaraḥ sphoṭa eva saḥ* ²⁹

jāta—from birth; *āndha*—blind; *mūka*—dumb; *badhirasya*—of one who is deaf; *antaḥ*—the mind; *svīye*—relating to himself; *parāmṛśi*—when he feels; *sva-vāk*—of his own speech; *śabda-arthayoḥ*—the sound and the meaning; *bodhaḥ*—he understands; *āntaraḥ*—internal; *sphoṭaḥ*—the ethereal thing from which the meaning comes to mind; *eva*—only; *saḥ*—that is.

A person who is blind, deaf, and dumb by birth undertands his speech and its meaning upon reflecting upon them in the mind. This is internal *sphoṭa*.

vaiyākaraṇās tu bahiḥ sphoṭam āhuḥ. tatra pūrva-pūrva-vaṇnoccāraṇābhivvyakta-tat-tat-saṃskāra-sahakṛta-carama-varṇa-saṃskāra-niṣṭha-pada-janyaika-padārtha-pratyāyakatā pada-sphoṭaḥ. evaṃ pūrva-pūrva-padoccāraṇābhivvyakta-tat-tat-saṃskāra-sahakṛta-carama-pada-saṃskāra-niṣṭha-vākya-janyaika-vākyaṛtha-pratyāyakatā vākya-sphoṭaḥ. etad-ubhaya-lakṣaṇam śabda-brahma. tathā ca “eka eva nityaḥ padābhivyaṅgyo vākyaābhivyaṅgyo”³⁰ khaṇḍo vyakti-sphoṭo jāti-sphoṭo vā bahi-

29 Purī Dāsa gives the reference: *Yoga-vāsiṣṭha-rāmāyaṇa, nirvāṇa-kāṇḍa* 2.42.

30 The word *vākyaābhivyaṅgyo* is not seen in the consulted edition of Puṇyārāja’s commentary (Sampurnanand Sanskrit Vishvavidyalaya, Varanasi, 1980, p. 63).

rūpaḥ”³¹ ity āhuḥ. *vyakti-sphoṭa-puraskāreṇa jāti-sphoṭaḥ. ata āhuḥ* “*budhaiḥ vaiyākaraṇaiḥ*” iti *kāvya-prakāśa-kṛtaḥ*.

Only the grammarians talk about external *sphoṭa*. In that regard, *pada-sphoṭa* is what causes one to understand a word’s meaning. The meaning of a word is produced from a word, and a word is based on the impression left by the last phoneme along with the impressions left by the previous phonemes. Those impressions are manifested by the pronunciation of the phonemes.³²

Similarly, *vākya-sphoṭa* is what causes one to understand the meaning of a sentence. A sentence is based on the impression left by the last word along with the impressions left by the previous words. Such impressions are manifested by the pronunciation of the words.

Śabda-brahma is characterized by these two. For instance: “The external form of *sphoṭa* is one and eternal, is nondivided and is to be manifested from the words, and is either an external *vyakti-sphoṭa* or an external *jāti-sphoṭa*” (Puṇyarāja in *Vākyapadīya-prakāśa* 2.29). A *jāti-sphoṭa* occurs after a *vyakti-sphoṭa*.

Therefore Mammaṭa, the venerable author of *Kāvya-prakāśa*, says: *budhaiḥ vaiyākaraṇaiḥ*, “by the intelligent ones, the grammarians.”

31 The word *bahī-rūpaḥ* is not in that sentence by Puṇyarāja. It is in his next sentence (which occurs after verse 2.30): *evam tāvad bahī-rūpaṃ vyakti-sphoṭam jāti-sphoṭam vā vācakam āśritya vākyam vyākhyātam*.

32 The sense of “*pada-sphoṭa*” is that a word consists of a series of phonemes pronounced one after another. Although the first phoneme has already disappeared at the time of pronouncing the second one, and so on, each phoneme, when pronounced, leaves an impression on the mind of the hearer. Upon receiving the impression left by the last phoneme which completes the word, the mind puts together the impressions ($k + r + ṣ + ṇ + a$) (*vyakti-sphoṭa*) and registers the sound as a whole, the *jāti-sphoṭa* (*kṛṣṇa*). The sound activates the *sphoṭa* (ethereal archetype of the meaning), and the *sphoṭa* gives the meaning to the mind.

COMMENTARY

There are two kinds of Sphoṭa: internal and external. Kavi Kaṇṇapūra referred to them when he wrote: “*Śabda-brahma* is characterized by these two.” *Pada-sphoṭa* and *vākya-sphoṭa* are in the category of internal *sphoṭa* (the insight that gives the meaning), whereas *vyakti-sphoṭa* and *jāti-sphoṭa* are in the category of external *sphoṭa*, i.e. Patañjali’s *sphoṭa*.³³ Patañjali’s *sphoṭa* is also called *sphoṭa-śabda*, the actual spoken words: In this theory, at first the *sphoṭa* is the word or idea that the speaker has in mind; in speech, this *sphoṭa* takes the form of audible phonemes.

Dr. Korada Subrahmaṇyam explains the difference between *vyakti-sphoṭa* and *jāti-sphoṭa*: “So much so that the Śabda consisting of the phonemes a-g-n-i is called Vyakti whereas the Agni-śabdatva, which is there in the same Śabda, is taken as Jāti.”³⁴ Bhartṛhari referred to Patañjali: *aneka-vyakty-abhivyaṅgyā jātiḥ sphoṭa iti smṛtā, kaiścid vyaktaya evāsyā dhvanitvena prakalpitaḥ*, “Some scholars say *sphoṭa* is a *jāti* revealed by more than one individual phoneme. Some persons conceive of those same individual phonemes as the external sounds” (*Vākya-padīya* 1.96). However, Bhartṛhari’s own theory of Sphoṭa is only internal and concerns *vākya-sphoṭa*, which relates to the hearer.

Kavi Kaṇṇapūra mentions Mammaṭa because he adheres to Mammaṭa’s methodology. He referred to the grammarians: *idam uttamam atiśayini vyaṅgye vācyād dhvanir budhaiḥ kathitaḥ. idam iti kāvyam, budhair vaiyākaraṇaiḥ*, ““When the implied sense excels the literal meaning of the text, that is first-rate poetry and is called *dhvani* by intelligent persons.” In this definition, the

33 Patañjali’s *sphoṭa* is *śabda*: *evam tarhi sphoṭaḥ śabdaḥ, dhvaniḥ śabda-guṇaḥ. katham, bhery-āghāta-vat, tad yathā bhery-āghāto bherim āhatya kaścid vimśati padāni gacchati triṃśat kaścic catvāriṃśat, sphoṭaḥ ca tāvān eva bhavati, dhvani-kṛtā vṛddhiḥ, dhvaniḥ sphoṭaś ca śabdānām dhvanis tu khalu lakṣyate, alpo mahānś ca keśāñcid ubhayaṃ tat-svabhāvataḥ. (Mahābhāṣya 1.1.70).*

34 Subrahmaṇyam, Korada (1992) *The Vākya-padīyam of Bhartṛhari, Brahmakāṇḍa*, Śrī Garibb Das Oriental Series No. 146. Delhi: Sri Satguru Publications, p. 47.

word *idam* denotes poetry, and “by intelligent persons” means “by the grammarians” (Kāvya-prakāśa 1.4). The purport is this: The Dhvani theory of poetics was invented by Ānandavardhana, whom Mammaṭa reveres. Prior to Ānandavardhana, the poetical theorists did not articulate the notion of “implied sense”. To prove that suggestiveness is not a concept taken out of the blue, Ānandavardhana referred to the grammarians’ usage of the word *dhvani* (echo)³⁵ (in Patañjali’s Sphoṭa theory). Kavi Karpapūra shows that ultimately the justification of suggestiveness points to the internal Sphoṭa theory, because both the literary function called Suggestiveness, propounded by Ānandavardhana, and *sphoṭa* involve a flash of insight.

2.5

*tam anye na sahaṇte. tathā hi pūrva-pūrva-varṇānubhavataḥ
carama-varṇa-śravaṇa-kāle pūrva-pūrva-varṇānubhava-
janita-saṁskāra-sahakṛta-carama-varṇa-sambandhena pada-
vyutpādana-samaya-grahaṇānugṛhītena śrotreṇa yugapad eva
sad-asad-aneka-varṇāvagāhīnī pada-janya-pratītiḥ janyate,
sahakāri-dārḍhyena pratyabhijñāna-vad eva. pratyābhijñāne
pratyakṣe 'pi atītādi-pūrvāvasthā sphuraty eva, tena kṛtaṁ
sphoṭeneti, tan na. tathā hi pada-vyutpādana-samayo hi sphoṭa-
kṛta eva. na ca tatra pramāṇābhāvaḥ, pratyakṣārthāpattyoḥ
sambhavāt. yathā “ayaṁ gauḥ” ity ukte na hi ga-kārau-kāra-
visargā eva pratīyante, api tu sāsānādimat kim apīti pratyakṣam.
ayaṁ gaur ity atra kim ga-kārādayo varṇā vyastā evārtha-
pratyāyakāḥ, kim samastāḥ? nādyah, itara-varṇa-vaiyarthyaṁ
nāpi dvitīyah, utpanna-pradhvastānām sāmastyābhāvāt. (sarva-
darśana-saṅgrāhe pāṇini-nidarśane 27-saṅkhyānucchede) “na
ca vyāsa-samāsābhyāṁ anyāḥ prakāro 'sti tasmād varṇānām
vācakatvānupapattau yad-balād artha-pratītiḥ, sa eva sphoṭo
varṇātirikto varṇābhivyaṅgyārtha-pratyāyako nitya eva” ity
arthāpattir api. sphoṭānaṅgikāre sarve eva saṁskārā viśṛṅkhalāḥ
santaḥ pada-janya-padārtha-pratītau na śaknuvanti, nāpi
pratyabhijñāne pratyakṣe 'py atītāpi pūrvāvasthā sphurati. na vā
sad-asad-aneka-varṇāvagāhīnī pada-pratītiḥ śrotreṇa janyate,*

35 avivakṣita-vācyaśya pada-vākya-prakāśatā | tad-anyasyānuraṇa-rūpa-
vyaṅgyaśya ca dhvaneḥ || (Dhvany-āloka 3.1)

“so 'yaṁ devadattaḥ” iti pratyabhijñānasya tattvāmśe (tad-amśe) saṁskāra-janīta-smṛti-viśeṣatvāt śrotreṇa sad-asad-aneka-varṇāvagāhābhāvāc ca. na hi pratyabhijñānam ekaṁ jñānam, tad-amśe saṁskāra-janyatayā, idam-amśe cakṣur-janyatayā ca smaraṇa-grahaṇātmakatvāt. na ca tad-amśe 'pi cakṣuḥ karaṇam, tasya sannihita-grāhitayā tad-abhāvāt. nāpīdam-amśe saṁskāraḥ—cakṣur-anvaya-vyatirekānuvidhānāt, smaraṇa-hetu-vyavasāyābhāvāc ca. tena sphoṭa eva aṅgī-kārya iti vaiyākaraṇāḥ, tena pṛthak-sambandhānām saṁskārānām krameṇa paraspara-sambandha-kāritvam sphoṭatvam. anyathā rasah saraḥ nadī dīna ity eteṣāṁ pratiloma-pāṭhe 'pi repha-sakārādīnām saṁskāro 'sti, na tu te 'nuloma-saṁskāravatvena padaṁ vyutpādayanti, anyathā bhedo na syāt.

Others, however, do not accept Sphoṭa-vāda. Their explanation is this: “When a person hears the last letter, having become aware of each previous one, the connection between the last letter of the word and the impressions left by the awareness of each previous letter occurs. Because of that, an understanding—which goes deep into the letters that had sequentially come into being and cease to exist—generated from the word is produced at the same time that hearing occurs. The hearing was favored by the knowledge that “now this meaning of the word is taking place.” But in fact the understanding is exactly like a recognition, with a strengthening made by the impressions, which assist in grasping the meaning of the word. In a recognition (*pratyabhijñāna*) (knowledge which is a mixture of direct experience and remembrance), the previous situation, even an old one, comes to mind even when there is the direct perception, so what is the use of a Sphoṭa theory?” That is wrong. The real explanation is: The time when it is known that “This meaning of the word is taking place” is made by Sphoṭa.

It cannot be said that there is no proof of Sphoṭa, because there is both *pratyakṣa* (direct perception) and *arthāpatti* (presumption). The *pratyakṣa* is this: Upon hearing *ayaṁ gauḥ* (this is a bull), not only the sounds are heard; rather there is the direct perception of a thing that has a dewlap and so on.

Now, do the letters reveal the meaning singly or collectively? Obviously, they do not reveal it singly, otherwise one letter would be sufficient and the others useless. They do not reveal it collectively either, because they do not exist at the same time, given that a phoneme perishes right after it originates. Therefore Sphoṭa must be accepted.

The *arthāpatti* is this: Things are either separate or whole; there is no other way; consequently, since it cannot be logically substantiated that the letters themselves are literally expressive of the meaning of the word, the thing by the force of which the understanding of the meaning occurs is the Sphoṭa. Sphoṭa is eternal and, though distinct from the letters, is the cause of the perception of the meaning to be roused by the letters.³⁶

If Sphoṭa-vāda were not accepted, then all the impressions, being disunited, could not possibly reveal the meaning of the word. And in a recognition, a previous situation could not come to mind even when there is a direct perception. Similarly, the understanding of the meaning of the word could not be generated by hearing, because the recognition “That Devadatta of old is this one” is a particular remembrance produced from a mental impression. Recognition is not merely one means of acquiring knowledge, because in the aforesaid sentence the word “that” refers to a remembrance, i.e. a mental impression, and the word “this” to visual perception. Therefore the grammarians say Sphoṭa-vāda must be acknowledged. Thus a *sphoṭa* makes the mutual connection of the impressions, which are separately connected, in sequence.

COMMENTARY

What is generally known as “the” Sphoṭa theory is Bhartṛhari’s

36 For example, in the classic instance “Devadatta is fat although he does not eat during the day,” the *arthāpatti* (presumption based on a fact that is otherwise inexplicable) is “He must eat at night.” Since this meaning is not obtained by the letters of the sentence either singly or collectively, it is assumed that there must be a third way of understanding.

vākya-sphoṭa. Ānandavardhana, Mammāṭa and other Kashmiris did not validate Suggestiveness by referring to the internal Sphoṭa theory, i.e. Bhartṛhari's Sphoṭa theory, because Bhartṛhari said that in speech, even in the Vedas, the phonemes are "unreal" in the sense that only the meaning is real. Those Kashmiris were Shaivites, who revere the Tantras.

Bhartṛhari says the phonemes are unreal in two ways: Firstly, the words of one Veda might differ from those of the same Veda in another universe, yet the meaning is the same, and secondly, the meaning of a sentence is the sense as a whole, not the meanings of the words taken separately.

To counter his approach, the Kashmiris developed both the concept of Pratyabhijñā (recognition) in their philosophy of life and Kumārila Bhaṭṭa's concept of *tātparyā* (the Drift) in the philosophy of language (poetics).

The function called *tātparyā* (the Drift) is used after *abhidhā* (Denotation) to arrive at the actual meaning of words (2-30-31).

2.6

sādhv-asādhutayādyo 'pi (4a)

The first kind of sound (a word) has two categories: pure and impure.

ādyo varṇātmakaḥ śabdaḥ 'pi sādhitayāsādhutayā ca dvedhā bhavati. kiṃ nāma sādhitvaṃ, kiṃ sādhu-janoditatvam, kim uta sūnṛtatvam, utāho veda-vākya-sthatvam, prakṛti-pratyaya-vyutpāditatvam vā? ādye caṇḍālādi-prayuktasya saṃskṛtasyāpy asādhutvāpatteḥ, dvitīye paraśa-saṃskṛtasya, tṛtīye 'śmad-ādi-kṛta-saṃskṛta-śabdānām apy asādhutvāpātāt, caturthe saṃjñā-śabdānām api, tena vyākaraṇa-praṇītatvaṃ sādhitvaṃ iti. tathā sati dīṭhādīnām saṃjñā-śabdānām api dīṭho 'yam dāvittho 'yam iti vibhakti-utpatteḥ sādhitvaṃ, na tu gāvī-prabhṛtīnām bhrānta-praṇītatvāt. tathāpi tair yad-vyavahāra-nispattis tad-vijñānām tat-smārta-go-śabdādi-dvārā, ajñānām tv ajñā-paramparā-prāpta-

saṁskāra-dvāraiva. prākṛtasya tu sādhu-samatvāt sādhyūdbhavatve tad-tad-vyākaraṇa-praṇītatatvāc ca sādhutvam.

The first variety, sound consisting of phonemes (2.1), has two varieties: pure or impure. What is a pure word? Is it a word spoken by pure people? Or is it a pleasant word? Is it a word found in the Vedas? Or is it a word consisting of a base and a suffix?

If we accept the first definition, then even a Sanskrit word would be impure if it were spoken by an impure person like an outcaste. If we accept the second definition, then a harsh Sanskrit word would be impure. If we accept the third definition, then even Sanskrit words composed by persons such as us would be impure. And if we accept the fourth definition, then even pure names that cannot be derived would be impure.

Therefore a pure word is that which is composed in accordance with the rules of grammar. If we accept this definition then even proper names such as *Ḍittha* (the name of a man) are considered pure since they are formed by applying a case ending, i.e. *ḍittho 'yam* (he is *Ḍittha*) and *ḍavittho 'yam* (he is *Ḍavittha*).

On the other hand, words such as *gāvī* (cow) are considered impure because they are wrongly made. Still, learned persons can understand what the word *gāvī* refers to because it reminds them of the word *go* (cow) (a proper word).³⁷ Ignorant persons, however, understand what the word *gāvī* refers to because of the impression they gained from a chain of ignorant persons (*gāvī* is in the category of languages called *Apabhraṁśa*). Prakrit words, on the other hand, are considered pure, provided they are properly pronounced, because they are similar to Sanskrit and because they are composed in accordance with the rules of Prakrit grammar.

37 Alternatively it reminds one of the word *gavī*, a proper word which Kavi Kaṇṇapūra uses in text 8.54.

COMMENTARY

Examples in Prakrit are often seen in treatises on Sanskrit poetics. But Prakrit languages are no longer in use. Braj Bhasha originates from Śaurasenī Prakrit. Thus an Apabhraṃśa is a corrupt form of a Prakrit language.

Bharṭṛhari says a word is not invariably pure or impure: *nimitta-bhedāt sarvatra sādhitvaṃ ca vyavasthitam*, “At all times, the correctness depends on the reason the word conveys its meaning” (*Vākya-padīya* 1.149). Bharṭṛhari gives an example by using the nominal base: When the word *asva* (one devoid of wealth) is used in place of *aśva* (horse), *asva* is incorrect, but in a context where *asva* does mean “one devoid of wealth,” then *asva* is correct: *asva-goṇy-ādayaḥ śabdāḥ sādhave viṣayāntare* (*Vākya-padīya* 1.149).

Thus sometimes a meaningful word is incorrect because the meaning of the word makes no sense in the context. Another example is: *mitram dyumanitvena bhāti*, “A friend is resplendent as the jewel of the sky.” The neuter word *mitram* (friend) is incorrect here because although it is formed according to the rules of grammar, it is incongruent since the masculine word *mitraḥ* (sun) should have been used. That is the fault called *asamskrta* (grammatical mistake) (10.8). To avoid ambiguity, Kavi Karṇapūra does not refer to the context a word is used in.

Moreover, Bharṭṛhari said that many non-Sanskrit words have become Sanskritized. He complained about it because he opined that by definition Sanskrit words are eternal: *daivī vāg vyatikīrṇeyam aśaktair abhidhātṛbhiḥ, anitya-darśinām tv asmin vāde buddhi-viparyayaḥ*. (*Vākya-padīya* 1.155)

2.7

sādhavaś ca catur-vidhāḥ jāti-kriyā-guṇa-dravyaiḥ (4bc)

sādhavaḥ—pure [words]; *ca*—and; *catur-vidhāḥ*—four kinds; *jāti*—the category; *kriyā*—the action (or mode of being); *guṇa*—the quality; *dravyaiḥ*—because of the entity (person or thing).

There are four kinds of pure words: They denote either a category, an action, a quality, or an individual person or thing.

“gauḥ pācakaḥ śuklo ḍiṭṭhaḥ” iti kramāḥ jāty-ādibhiḥ cātur-vidhyam. ca-kārāj jātir eva padārtha iti ca matam. tathā hi guḍa-taṇḍulādi-pāka-bhedena pācako 'yaṁ pācako 'yam iti pācakatvam asti. evaṁ candra-candana-kundādiṣu ayaṁ śuklo 'yaṁ śukla iti śuklatvam. bāla-vṛddha-yuvādy-udīrita-ḍiṭṭhādy-artheṣu ḍiṭṭho 'yaṁ ḍiṭṭho 'yam iti ḍiṭṭhatvam iti.

There are four kinds, taking into account the category, the action, the quality, and the individual person or thing, which are expressed sequentially in the words *gauḥ* (cow), *pācakaḥ* (cook), *śuklaḥ* (white), and *Ḍiṭṭhaḥ* (a man named Ḍiṭṭha).

Because of the word *ca* (and), there is also the opinion that only the category (*jāti*) is what is referred to by a word. For example, in this opinion the word *pācaka* (cook) actually refers to the state of being a cook. In other words, because of the special action of cooking sugar, rice, and so on, we say “This person is a cook” and “That person is a cook.” Similarly, the word *śukla* denotes whiteness. For instance, in reference to the moon, sandal paste, jasmine, and the like, we say “This is white” and “That is white.” Similarly, the word *ḍiṭṭha* refers to the state of being Ḍiṭṭha, in reference to an individual such as Ḍiṭṭha as a boy, Ḍiṭṭha as an old man, and Ḍiṭṭha as a youth, and so on. Thus we say “This is Ḍiṭṭha” when he is young, “This is Ḍiṭṭha” when he is old, and so forth.

COMMENTARY

Viśvanātha Cakravartī comments: In the opinion of those who say that a word refers only to the category (*jāti*), not to an individual thing (*vyakti*), there is only one kind of pure word. Such people say the individual thing is automatically indicated by the category.

2.8

mukhyo lākṣaṇikas tathā (4d)

vyañjakaś ceti (5a)

Words are further divided into three categories: *mukhya* (literal), *lākṣaṇika* (figurative, indirect), and *vyāñjaka* (suggestive).

te tredhā. te śabdāḥ. mukhyo vācakaḥ, yas tu saṅketam aiśvaram dhatte, sa mukhyaḥ. aiśvaram īśvara-kṛtaṁ saṅketam, asmad-ādi-kṛtaṁ saṅketam api yo dhatte, tasya dravyatve svārthaṁ prati mukhyatā.

The words *te tredhā* (they are of three kinds) need to be added here; *te* means *śabdāḥ* (words).

***Mukhya* means *vācaka* (literally expressive):** A word expressing the meaning assigned to it by the Supreme Lord is called a *mukhya* word. Even a word that expresses a meaning assigned by persons like us (such as the name of a person) is still considered a *mukhya* word, by extension, since it expresses its own meaning in the form of a particular individual.

COMMENTARY

For the most part, a *mukhya* word is a word listed in a dictionary. *Mukhya* words are subdivided in three categories (2.10). A suggestive word (*vyāñjaka*) is either *mukhya* or *lākṣaṇika*.

2.9

saṅketa īśecchā tatra tattva-kṛt (5ab)

saṅketaḥ—assignation; *īśa*—of the Lord; *icchā*—the will; *tatra*—in that (a sound); *tattva*—of the truth; *kṛt*—the maker.

Assignation is the Lord's desire that assigns a meaning to a word.

tatra ghaṭādaḥ tattva-kṛd ghaṭāditva-bodha-kṛt saṅketaḥ syāt. tathā hi kaścid agrhīta-saṅketo bālaḥ kadācid uttama-vṛddhena ghaṭam ānayety ukte madhyama-vṛddhe kambu-grīvādīmantam vyakti-viśeṣam sthānāt sthānāntaram nayati sati aho ghaṭa-śabdenedṛṣī vyaktir iti prathamam vyaktāḥ eva ghaṭa-śabda-

śaktir iti pratipadyate. punas tenaiva paṭam ānayety apy ukte tad-vijātīyaṁ vyakti-viśeṣaṁ tathaiva tasmin nayati sati punaḥ so 'pi ghaṭād bhinnāḥ paṭaḥ, paṭād bhinno ghaṭa iti vyutpādyamānaḥ punar aghaṭa-bhinno ghaṭa apaṭa-bhinnaḥ paṭaś cety apohadvāreṇa niścinvan punas tenaiva ghaṭāntaram paṭāntaram cānayety ukte tasmin ghaṭa-paṭayor ākārato visadrśau ghaṭa-paṭāv ānayati sati punar ayaṁ saṁśete—“aho paṭa-ghaṭa-śabdau na vyakti-viśeṣa-viśayaka-saṅketau, yata etau pūrva-ghaṭa-paṭato bhinnau, tena ghaṭādiṣu kaścīd asādhāraṇo bhaviṣyati dharmāḥ, yad-vaśād ayaṁ ghaṭo 'yam api ghaṭa ity anugatākārāvagāhijñānaṁ janyate” iti niścītya jātāv eva saṅketam avadhārayati. tad-bhinna-bhinnādhikaraṇa-mātra-vṛttitvam asādhāraṇatvam, yathā goḥ sāsṇādi-mattvam.

Assignment is that which assigns an understanding such as *ghaṭatvam* (the state of being a pot) to a word such as *ghaṭa* (pot). For example, a certain boy who does not know any assigned meaning sees at one point in time that, when the old man says *ghaṭam ānaya* (bring a pot), the middle aged man brings from one place to another a certain individual object that has a neck on it. At that time the boy thinks: “Oh, the word *ghaṭa* refers to this individual object.” Thus initially he thinks that the word *ghaṭa* refers to a single individual thing. Later he sees that when the old man says *paṭam ānaya* (bring a shawl), the middle aged man brings a certain individual object that is different than the pot. At that time the boy realizes: “The shawl is different than the pot, and the pot is different than the shawl.” Then he deduces through negative logic that a pot is different than something which is not a pot and a shawl is different than something which is not a shawl.

Later, he sees that when the old man says *ghaṭāntaram paṭāntaram cānaya* (bring another pot and another shawl), the middle aged man brings a pot and a shawl that are different in shape than the pot and the shawl he previously saw. Then the boy doubts: “Oh, the assignments of the words *ghaṭa* and *paṭa* do not refer to specific individual objects (*vyakti*) because this pot and this shawl are different than the previous pot and shawl.”

Finally he concludes: “Therefore there must be some special characteristic in pots and so on that brings about a certain kind of understanding whereby one recognizes something that has a similar shape: “This is a pot, and this too is a pot.”” Thus he ascertains that the assignation of a word only refers to its category (*jāti*).

A special characteristic is that which only exists in entities distinct from entities that are different from them. For example, the special characteristic of a cow is that it has a dewlap and so on.

COMMENTARY

The characteristic of having a dewlap and so forth only exists in the species (*jāti*) of cattle. Therefore a *jāti* (category) is a universal (*sāmānya*), characterized by individuals which have a common special characteristic.³⁸ The *jāti* inheres in all its individuals (*vyakti*). A *jāti* exists in *dravya* (person, thing), *guṇa* (quality), and *kriyā* (action; mode of being).

2.10

yoga-rūḍhāś ca rūḍhāś ca yaugikāś ceti te tridhā (6)

Words are also divided in another set of three categories: *yoga-rūḍha* (the word has both a derived meaning and a conventional meaning), *rūḍha* (the word has a conventional meaning), and *yaugika* (the word has a derived meaning).

te śabdāḥ punas tri-vidhā bhavanti. yoga-rūḍhāḥ pañkajādayaḥ. pañkaj janer ḍa-pratyayena pañka-jani-kartr-abhidhāyakena yogenāpi padmārtha eva pratipādyate, na tu kumudādy-arthaḥ, iti yogārtha-puraskāreṇāpi rūḍhy-artha eveti yoga-rūḍha eva, īśvara-kṛta-saṅketa-mahimnā jhaṭiti padmasyaiva smṛteḥ. yadā tu pañka-jam vartma-daurgatyam ity-ādi kenāpy ucyate, tadā

38 *nityam ekam aneka-gataṁ sāmānyam dravya-guṇa-karma-vṛtti. tad dvi-vidham parāpara-bhedāt. param sattā, aparam dravyatvādiḥ* (Tarka-saṅgraha 9.17); *nitya-dravya-vṛttayo vyāvartakā viśeṣāḥ* (Tarka-saṅgraha 9.18).

tatra paṅka-kṛtatvena lakṣaṇā, vastutas tu padme śaktiḥ. rūḍhā maṇḍapādayaḥ. yathā padme paṅka-jani-karṭṛtvaṁ vartate, tathā maṇḍape viśeṣe maṇḍa-pāna-karṭṛtvaṁ nāsti, tena kevalaṁ gr̥ha-viśeṣo yogārthaṁ vināpi gamyata iti rūḍha eva. karmaṇi kuśala ity atra kuśala-śabdo na lākṣaṇikas tasya nānārthatvāt, “kuśalah kṣeme punye ca śikṣite” iti śikṣito nipuṇaḥ, ato mukhya eva. evaṁ maṇḍapa-śabdo rūḍhatvena gr̥ha-viśeṣe mukhyaḥ. yadā tu maṇḍapaṁ bhojayatety uktis tadā śabdāntara-sāhacaryān maṇḍa-pāna-kartari lākṣaṇikaḥ. āditeyādi-śabdā yaugikāḥ. aditer apatyāni dhak-pratyayena kevalaṁ yogārtha eva. yadā tu apatyārtha-pratyayāntareṇa ṇya-pratyayena niruktis tadā nānārthatve 'py āditya iti deva-paryāye paṭhito 'pi deva-viśeṣe śaktimattvāt pratyaya-māhimnā yoga-rūḍha evārthaḥ.

Te tridhā means “words have another three categories.” Examples of *yoga-rūḍha* words are *paṅkaja* (lotus) and so on. The word *paṅkaja* is formed when the suffix *[d]a* is applied after the verbal root *jan* (to take birth) which comes after the word *paṅka* (mud). This suffix expresses the *kartā* (doer) of the action of taking birth from the mud. Thus the conventional meaning “lotus” is also conveyed by derivation (*yoga*). However, meanings such as “white lily” are excluded [even though such things also take birth from the mud]. In this way the conventional meaning (lotus) is accompanied by a derived meaning (born in the mud). Thus *paṅkaja* is a *yoga-rūḍha* word because by the power of assignation created by the Supreme Lord, one remembers only a lotus when one hears the word *paṅkaja*.

However, when somebody says something like “The difficulty in traversing the path originates from the mud (*paṅka-ja*),” then by figurative usage the word *paṅka-ja* is understood to mean *paṅka-kṛta* (is caused by the mud). In reality, however, the word *paṅkaja* refers to a lotus.³⁹

39 According to Kavi Karṇapūra, the word *paṅkaja* is only *mukhya* (literal) when it is used in the *yoga-rūḍha* meaning of “lotus.” However, when it is used in the mere *yaugika* meaning “born in the mud,” as shown in the last sentence,

Examples of *rūḍha* words are *maṇḍapa* (pavilion) and so on. Unlike a lotus, which is the doer of being born (*ja*) in the mud (*paṅka*), a particular pavilion is not the doer of the action of drinking (*pa*) liquor (*maṇḍa*). Thus *maṇḍapa* is a conventional word (*rūḍha*), since only “pavilion” is understood, even without a derived meaning.

In the phrase *karmaṇi kuśalaḥ* (expert in work), the word *kuśala* is not *lākṣaṇika* (figurative), because the word *kuśala* has many meanings: *kuśalaḥ kṣeme punye ca śikṣite*, “*Kuśala* means security (*kṣema*), auspicious (*punya*), and learned (*śikṣita*).” Here “learned” (*śikṣita*) means expert (*nipuṇa*). Therefore, in that phrase the word *kuśala* is *mukhya* (literal).⁴⁰

In the same way, the word *maṇḍapa* is *mukhya* when, due to being a *rūḍha* word, it refers to a pavilion. But when someone says: *maṇḍapam bhojayata* (feed the drinker of liquor), then the word *maṇḍapa*, due to being mentioned along with another word (the verb *bhojayata*), is *lākṣaṇika* in that it refers to the doer of the action of drinking liquor.⁴¹

then it is *lākṣaṇika* (figurative) because conventionally *paṅkaja* means lotus. Other rhetoricians do not agree with this because by definition a *lākṣaṇika* word is a word whose literal meaning does not make sense (2.17). A *rūḍha* word is a *lākṣaṇika* word that has become literal because of common usage: It is listed in that meaning in a dictionary.

40 Mammaṭa gives *karmaṇi kuśalaḥ* as an example of conventional figurative usage. He says the literal meaning of *kuśala*, “gatherer of *kuśa* grass” (*kuśala* = *kuśān lāti*), is incompatible with the sense of “work” (*karma*), and so the hearer must resort to the figurative meaning of *kuśala*, “expert,” which is connected with the literal meaning “gatherer of *kuśa* grass” through the relation of similarity in terms of being discriminative (which the gatherer of *kuśa* grass must be, or else he could not tell one kind of grass from another). Kavi Kaṇḍapūra and others disagree with Mammaṭa because the meaning “expert” is a dictionary meaning of the word *kuśala*. Thus the derived meaning is not necessarily the literal meaning of the word. Kavi Kaṇḍapūra’s definition of *kuśala* is a rendering of *Amara-koṣa*’s statement: *paryāpti-kṣema-punyeṣu kuśalam śikṣite triṣu* (3.3.203).

41 Other rhetoricians do not agree with this.

An example of a *yaugika* word is *āditeya* (son of Aditi). It is formed by applying the suffix *ḍha[k]* after the word *aditi* in the sense of “son of Aditi”. Thus it only has a derived meaning. But when the derivation takes place with the different patronymical suffix *[ṇ]ya*, then the word *āditya* (son of Aditi), though listed as a synonym of *deva* (demigod) (*Amara-koṣa* 1.1.8), actually refers to a particular demigod (Sūrya) (*Amara-koṣa* 1.3.28), therefore on the strength of this understanding, *āditya* is actually a *yoga-rūḍha* word.

2.11

svārtha-dravya-līṅga-saṅkhyā-karmādy-ātmakaḥ pañcakaḥ prātipadikārthaḥ. prakṛti-śaktiḥ prakṛty-artha-parā. sup-pratyaya-śaktiḥ saṅkhyā-kāratvoparakta-prakṛty-artha-parā. tiṅ-śaktiḥ saṅkhyā-kartṛ-karma-bhāvoparakta-vartamānādi-kāla-parā. upasargā dyotakād dhātv-artha-bhedakāḥ. yathā saṁhāraḥ, abhihāraḥ, vihāraḥ, āhāraḥ, militvā samabhiṣyāhāraḥ. evaṁ kṛt-taddhita-pratyayāv api pūrva-vat. pratyekaṁ sūtra-karaṇāt sarvatra yogena mukhya evārthaḥ. “uṇādayo bahulam” iti bahulagrahaṇāt prāyaśo na yogārthāḥ. tena gacchaṭīti “gamer ḍoḥ” iti kṛte ḍo-pratyaye “gauḥ ṣete” ity atrāpi mukhyārtha-bādhe lakṣaṇā eva syāt, tenoṇādi-pratyaye na yogārthaḥ, api tu rūḍha evārthaḥ. sa ca mukhya eva na lākṣaṇikaḥ.

Svārtha, dravya, līṅga, saṅkhyā, and karma-ādi—these five are the meanings of a nominal base.⁴² The power of the word base (nominal base or verbal root) is mostly the meaning of the word base (as contrasted with the sound). The power of the nominal suffix is mostly the number, the meaning of the word base and its particular *kāraka* relationship (the relation

42 *Svārtha* means a modifier (*viśeṣaṇa*) which is either a category (*jāti*), a quality (*guṇa*) or an action (*kriyā*). *Dravya* (person or object) means a substantive (main noun) (*viśeṣya*). *Līṅga* is the gender. *Saṅkhyā* is the number. *Karmādi* refers to the *kārakas* (something that has a relation with the verb) (*kartā, karma, karaṇa, sampradāna, apādāna, and adhikaraṇa*). The traditional term *karmādi* means “*karmaṇi prayoga* (the passive voice) and so on,” but it does not exclude *kartari prayoga* (the active voice). For example, Jīva Gosvāmī, commenting on his *sūtra*: *ṭanaḥ karmādaḥ ca*, gives examples in *kartari prayoga* also (HNV 912 *vṛtti*).

with the verb). The power of the verbal suffix is mostly the number, the time (present tense and so on) and the mode: *kartā* (active voice), *karma* (passive voice), or *bhāva* (passive impersonal). A verbal prefix, being suggestive in nature, brings out various meanings of a verbal root. For example, *saṁhāraḥ* (accumulation, collection), *abhihāraḥ* (bringing; mingling together), *viḥāraḥ* (arrangement, distribution, disposition), and *āhāraḥ* (fetching, procuring) join together to become *samabhivṛyāhāraḥ* (mentioning together).

Kṛdantas (nouns formed by adding a *kṛt* suffix after a verbal root) and *taddhitas* (nouns formed by adding a *taddhita* suffix after a nominal base) are like the first kind (they relate to the meaning of the nominal base). They are formed by derivation, since each *kṛt* suffix and *taddhita* suffix is ordained in a rule, and therefore their derived meaning is their literal meaning.

However, due to the word *bahula* in *uṇ-ādayo bahulam*, “The suffixes beginning from *u[ṇ]* are variously applied” (*Aṣṭādhyāyī* 3.3.1), for the most part the *uṇādi* suffixes are not considered words that have a derived meaning. For example, technically the word *go* is formed by applying the *uṇādi* suffix [*ḍjo*] after the verbal root *gam* in the sense of “that which goes” by *gamer ḍoḥ* (*Uṇādi-sūtra* 2.67). However, if this sense of the word were used in a sentence such as: *gauḥ śete*, “that which is going is sleeping,” then a figurative meaning would have to be used since the literal meaning does not make sense. Therefore the *uṇādis* do not have a derived meaning (*yaugika*) (e.g., *go* = that which goes), rather they have a conventional meaning (*rūḍha*) (*go* = cow or bull). A conventional meaning is *mukhya*, not *lākṣaṇika*.

COMMENTARY

Most of the words made with an *uṇādi* suffix are *yoga-rūḍha* words. The meaning of *go* as “cow” or “bull” is sourced in dictionaries.

2.12

samāsa-śaktiś ca vividhā. tathā hi bahuvrīher anya-padārthe śaktiḥ, sā ca dvedhā—tad-guṇa-saṁvijnāna-rūpā, tad-itaraś ca. uttara-padārtha-pradhānā karmadhārayasya, uttara-padārtha-pradhānā tatpuruṣasya. avyayāmśa-pradhānāvayavī-bhāvasya, nañ-artha-pradhānā nañ-tatpuruṣasya, pratyeka-pada-pradhānā dvandvasya. tatra sāhitya-prādhānye samāhāre ekatvam, yathā—dhavāśśvakarṇam. sāhityāśraya-prādhānye itaretara-yoge dvitva-bahutve dhava-khadirāv ity atra dhava-sāhityavān khadiraḥ, khadira-sāhityavān dhava iti sāhitye 'pi dvayoḥ prādhānyād dvi-vacanam eva. evaṁ dhava-khadira-palāśā ity atra bahu-vacanam eva. sāhitya-mūlake dvitvādaḥ vibhaktir na pratyekam dvitvādikam bodhayati. dhava-khadirau paśyeti kriyā tu pratyekam sambadhyate. eka-śeṣeṣu tu lakṣaṇaiva—pitarāv ity ekasya pitṛ-dvayānvayābhāvāt pitṛ-mātarāv eva lakṣyete, pitṛ-śabdasya janakārtha-mātra-smrteḥ.

Moreover, the type of power in a compound depends on the kind of compound. For example, the power of a *bahuvrīhi* compound is mostly the other thing outside the compound (since a *bahuvrīhi* is an adjective); the power of a *bahuvrīhi* has two categories: a perception of the quality of the other thing (*tad-guṇa-saṁvijnāna*) and a nonperception of the quality of the other thing (*atad-guṇa-saṁvijnāna*).⁴³

The power of a *karma-dhāraya* compound is mostly the meaning of the last word. The power of a *tatpuruṣa* compound is mostly the meaning of the last word. The power of an *avyayī-bhāva* compound is mostly the first word. The power of a *nañ-tatpuruṣa* compound is mostly the meaning of the word *nañ*/

43 Jīva Gosvāmī explains that the first kind occurs when the thing mentioned in the compound is in contact with the other thing (the main noun), and the second kind is when the thing mentioned in the compound is not in contact with the other thing. An example of the first kind is: *dhṛta-kṛṣṇa-nirmālyam ānaya*, “Bring [him] who is wearing Kṛṣṇa’s garland,” and an example of the second kind is: *dr̥ṣṭa-kṛṣṇam ānaya*, “Bring [him] who saw Kṛṣṇa” (HNV *Bṛhat vṛtti* 1787). In the first example, the thing mentioned in the compound, namely *kṛṣṇa-nirmālya* (Kṛṣṇa’s garland), is in contact with the other thing, namely the devotee (him).

(the negative particle). The power of a *dvandva* compound is each individual word. In that regard, in a *samāhāra-dvandva*, the words as a whole are the power, and so the singular is used. For example: *dhavāśvakarṇam* (the *dhava* tree and the *aśvakarṇa* tree). In an *itaretara-yoga-dvandva*, however, the individual members of the group are the power and thus the dual or plural is used. For example, in *dhava-khadirau* (the *dhava* tree and the *khadira* tree) the dual is used, and in *dhava-khadira-palāśāḥ* (the *dhava* tree, the *khadira* tree, and the *palāśa* tree) the plural is used. When the individual members of the group are the power, the dual or the plural does not signify that there is only one thing of each kind. But in *dhava-khadirau paśya* (look at the *dhava* tree and the *khadira* tree), the verb *paśya* (look) is connected to each individual member.

However, in an *eka-śeṣa* compound, like *pitarau*, there is figurative usage (*lakṣaṇā-vṛtti*). Since the word *pitṛ* makes one remember only the meaning “father” and since it is impossible for one person to have two fathers, by figurative usage the meaning that comes to mind is: *pitṛ-mātarau* (the father and the mother).

COMMENTARY

The notions of the specific potency of suffixes, compounds, and so forth are useful in the analysis of an implied sense. They will be referred to as suggestive *padāṁśas* (aspects of a word) (3.46).

2.13

vācako 'pi śabdāḥ samāsa-sad-bhāve sati lākṣaṇiko bhavati. dhīvara iti kaivarta-vācakaḥ śabdāḥ, dhīyā vara iti tṛtīyā-tatpuruṣa-samāsenā su-buddhiḥ pratipādyate. tatra tu lakṣaṇaiva. evaṁ sarvatra lakṣaṇā boddhavyā, dīn-mātram udāhṛtam. yaugikās tu śabdāḥ siddhāḥ sādhyāś ca. siddhās tu vāsudevādayaḥ. sādhyā vaktṛ-svecchayā kṛptā ānakadundubhi-nandanādayaḥ. te ca pūrva-pada-parivṛtti-sahāḥ, uttara-pada-parivṛtti-sahāḥ, ubhaya-pada-parivṛtti-sahāś ca. vasudeva-nandana iti pūrva-padasya parivṛttiḥ, ānakadundubhi-suta iti para-padasya, śūra-suta-putra ity ubhaya-padasya. evaṁ unneyam. kvacid ubhaya-padāparivṛttiḥ, pattra-ratho garut-mān go-saṅkhya ity-ādi.

Even a *mukhya* word becomes *lākṣaṇika* when analyzed as a compound. For instance, the word *dhīvaraḥ* literally means “fisherman.” However, the meaning “one whose intelligence is excellent” that comes from analyzing *dhī-varaḥ* as a *tṛtīyā-tatpuruṣa* compound meaning *dhiyā varaḥ* (excellent on account of intelligence) is figurative. *Lakṣaṇā-vṛtti* should be understood in all such instances. I have merely illustrated the *modus operandi*.⁴⁴

There are two kinds of *yaugika* words: existing and made-up. Examples of existing words are *vāsudeva* and so on. Made-up words are words created in accordance with the speaker’s desire. Examples of made-up words are *ānakadundubhinandana* and so on.

Yaugika compounds have three more categories: (1) The first word can be changed, (2) The second word can be changed, and (3) Both words can be changed. For example, in *vasudeva-nandana*, the first word can be changed for a synonym, such as *govinda*; in *ānakadundubhi-suta*, the second word can be changed for a synonym, such as *tanaya*; and in *śūrasuta-putra* (the son of the son of Śūrasena), both words can be changed.

Things should be inferred in this way. Sometimes the words in a *yaugika* compound cannot be changed. Examples are *pattra-ratha* (bird, “its vehicle is wings”), *garutmān* (Garuda, “he has wings”), *go-saṅkhyā* (cowherd, “one who counts cows”), and so on.

COMMENTARY

Viśvanātha Cakravartī elucidates: *Vasudeva-nandana* means *vasudevam ānandayati*, “He who gives pleasure to Vasudeva.” Here only the word *vasudeva*, not the word *nandana*, can be changed,

44 Viśvanātha Cakravartī: The word *dhīvara* is a *rūḍha* word meaning “fisherman.” The other meaning that is achieved by breaking up the parts of the word (*dhī-vara*) is not the dictionary meaning. Thus the same principle that was discussed regarding the word *maṇḍapa* applies here also.

because if we say *vasudeva-putra* we can no longer perceive the act of giving of pleasure to Vasudeva (since the word *nandana* has a double meaning). Regarding *ānakadundubhi-suta*, when Vasudeva was born the gods beat kettledrums, indicating the upcoming Descent of the Lord. Therefore the word *ānakadundubhi*, which expresses this meaning, cannot be changed (*ānakadundubhi* is a suggestive word, and the implied sense would be lost by replacing *ānakadundubhi* with a synonym). However, the word *suta* (son) can be changed. Similarly, in *śūrasuta-putra*, the word *śūra-suta* can be changed [for a synonym such as Śauri] and the word *putra* (son) can be changed [for a synonym such as *suta* or *tanaya*]. Further, only the word *pattra-ratha* expresses a bird. The words *dala-ratha* or *patra-syandana* do not. Only the word *garutmān* refers to Garuḍa. The words *pakṣavān* or *garul-la*, which is formed with the possessive *taddhita* suffix *la*, do not. Similarly, only the word *go-saṅkhya* refers to a cowherd. The words *dhenu-saṅkhya* and *go-saṅkhyāna* do not.

2.14

mukhyo lākṣaṇiko vyañjaka iti ye tri-vidhāḥ pūrvoktās te punar api lakṣayiṣyamāṇād vṛtti-trayād dhetor iha prastūyante,

Actually the three kinds of words described earlier (*mukhya*, *lākṣaṇika*, and *vyañjaka*) (2.8) are being discussed here because of the three literary functions, defined as follows:

vṛtti-trayāt punas tredhā (7a)

There are three kinds of words because of the three rhetorical functions (modes of meaning).

te śabdā iti gamyam.

The words *te śabdāḥ* (those words) are understood here.

2.15

vṛttayas tv abhidhādayaḥ (7b)

The rhetorical functions are *abhidhā* and so on.

vr̥tti-trayaṁ tu—abhidhā, lakṣaṇā, vyañjaneti, abhidhaiva śaktiḥ.

The three functions are: *abhidhā* (Denotation), *lakṣaṇā* (Indication, figurative usage), and *vyañjanā* (Suggestiveness). Only *abhidhā* is also called *śakti* (power).

COMMENTARY

Abhidhā-vr̥tti governs a literally expressive word (*mukhya* or *vācaka*); *lakṣaṇā-vr̥tti* governs an indirectly expressive word (*lākṣaṇika*); and *vyañjanā-vr̥tti* governs a suggestive word (*vyañjaka*). For instance, *vyañjanā* is the rhetorical function that governs the suggestive word *ānakadundubhi* (2.13). This means Suggestiveness is the function by means of which an implied sense arises, since Denotation has already been used one time: At first, the word *ānakadundubhi* is governed by *abhidhā*, since it is a word that has a conventional meaning (*rūḍha*).

Abhidhā-vr̥tti is also called *mukhyā-vr̥tti*. In Nyāya, Denotation is called *śakti* because the Logicians say the assignation of a word is only in the scope of the Lord's will: *asmāt padāt ayam artho boddhavya itīśvara-saṅketaḥ śaktiḥ* (*Tarka-saṅgraha* 7.1).

2.16

yasyoccāraṇa-mātreṇa sahajam yat pratīyate
tasya tatra tu yā vr̥ttiḥ sābhidhā (8abcd)

yasya—of which word; *uccāraṇa-mātreṇa*—by the mere pronunciation; *sahajam*—naturally; *yat*—which object; *pratīyate*—is perceived; *tasya*—of that word; *tatra*—to that object; *tu*—only; *yā*—which; *vr̥ttiḥ*—reference (mode of existence; rhetorical function); *sā*—that; *abhidhā*—called *abhidhā*.

The rhetorical function in the scope of which a word only refers to that which is perceived naturally by the mere pronunciation of the word is called *abhidhā*.

yathā go-śabdasya sāsnaḍimati prāṇi-višeṣe vṛttiḥ. sā na vyaktau api tu jātau. vyaktau cet tarhi go-višeṣa eva pratipādyate, na tu go-mātram. jātau cet tarhi vyavahārānupapattiḥ, ato jāty-ākṣipta-vyaktāv eva, na tu tatra tatra lakṣaṇā, ākṣepa-labhyatvāt, avinābhāvo hy ākṣepaḥ.

For example, the word *go* (cow) refers to the particular living entity that possesses a dewlap and so on. At first the word refers to the category, not to the individual, otherwise the word *go* would only refer to one particular cow and not to a cow in general. If the reference were exclusively to the category, then there would be lack of practicality. Therefore the reference is to the individual automatically indicated by the category. It is not that such a reference is figurative, because it is obtained by *ākṣepa*. *Ākṣepa* is *avinā-bhāva* (invariable concomitance).

COMMENTARY

The difference between *dravya* and *vyakti* is further illustrated as follows: If a person who was given the name *Ḍittha* was so called without the understanding that he is a unique entity (*dravya*), then any other individual (*vyakti*) (person, thing, quality, or action) could be called by the same name and there would be no fault in that. The same applies to the difference between *guṇa* (quality) and *vyakti* (individual quality) and between *kriyā* (action) and *vyakti* (individual action). Thus a word never directly refers to a *vyakti*.

2.17

lakṣaṇā punaḥ (8d)

mukhyārtha-bādhē śakyasya

sambandhe yānya-dhīr bhavet (9ab)

lakṣaṇā—called *lakṣaṇā*; *punaḥ*—furthermore; *mukhya-artha*—of the literal meaning; *bādhē*—when there is blockage; *śakyasya*—of the literal meaning (*śakya* = *vācya*); *sambandhe*—when there is a connection; *yā*—which; *anya-dhīr*—understanding of another meaning; *bhavet*—is.

Lakṣaṇā (indication; figurative usage) is the rhetorical function which causes the understanding of another meaning connected with the literal meaning when the literal meaning does not make sense.

“gaṅgāyām ghoṣaḥ” ity āptoktau kaścit parāmrśati—gaṅgāyām ghoṣānvayābhāvād ghoṣa-śabdo ’tra dhvany-arthaḥ, na tv ābhīra-pally-arthaḥ. tataḥ prativasatīti śrute gaṅgā-śabdo vā sva-sambandhi-tīram abhidhatte, ghoṣa-śabdo vā sva-sambandhinam pratibimbam abhidhatte. ubhayor eva lākṣaṇikatvaṁ sambhāvyate. tad atra neyaṁ rūḍhi-lakṣaṇā, api tu prayojanavatī lakṣaṇaiva. yad ayam aśrānto vaktā, tat prayojanam eva vicāryam. yadi gaṅgā-śabdas taṭam lakṣayati, tadā tasya śaitya-pāvanatvādikam eva prayojanam. yadi vā ghoṣa-śabdaḥ sva-pratibimbam lakṣayati, tadāpi ghoṣasya tat-tīra-naikatyātiśaya-pratipādanena tad eva tīra-gataṁ śaitya-pāvanāditvam, adhikam ca gaṅgā-jalasya svacchatvam. tenādhika-prayojana-lābhe ghoṣa-śabda eva lākṣaṇika iti parāmarśānantaram punas tam ānayeti śrute gaṅgā-śabda eva lākṣaṇiko na ghoṣa-śabda iti niścinvan, “ghoṣaḥ prativasati, tam ānaya” ity ukte nānvaya-bādhas tena vākye na lakṣaṇā, api tu gaṅgā-śabda eveti vyutpādyate. iyaṁ tu lakṣaṇā jahat-svārthāpi sva-sambandha-mātreṇa svāvinā-bhāva-pratipādayitṛ.⁴⁵ “kuntāḥ praviśanti” ity-ādāv ajahat-svārthā, kunta-dhāritvena kunta-sahita-praveśāt. “śoṇo dhāvati” ity atra na lakṣaṇā “kvacid guṇa-vacanān matupo lug iṣṭaḥ” iti luptenāpi matupā mukhyārtha evābhidhīyate. “chatrīṇo gacchanti” iti samūhārthe lakṣaṇā, sarveṣāṁ chatritvenānvayābhāvāt. “ratho gacchati” ity atra jahat-ajahat-svārthā, svākarṣaka-gamanena śakya-sambandhāt sva-kartṛka-gamanābhāvād amśato jahat-svārthā gamanāmśenājahat-svārthā. kecid ākhyātasya prayatna-vācakatvād acetane tad-abhāvāt, vyāpāre lakṣaṇāṁ paṭhanti,

45 Here *avinā-bhāva* does not mean *vyāpti* (*ākṣepa*) (invariable concomitance), rather in this context it means *sambandha*, like the word *avinā-bhūta* cited in text 2.19, on which Mammaṭa comments: *avinā-bhāvo ’tra sambandha-mātram na tu nāntarīyakatvam* (*Kāvya-prakāśa* 2.12). Or else Kavi Karpūra uses the above term *avinā-bhāva* in the sense of Indication, like the usage of the word *ākṣepa* in text 2.25.

kecid ākhyātasyānukūla-vyāpāra-pradhānatayā cetanācetanayor dhātv-arthānukūla-vyāpārasya sattvād ākhyāta-prayogo mukhya eveti. “mañcāḥ krośanti” ity atra sva-sambandha-mātreṇa jahat-svārthaiva, neyam prayojanavatī, na vā rūḍhi-lakṣaṇā.

For example, when a trustworthy person says *gaṅgāyām ghoṣaḥ* (the cowherd settlement on the Ganges), someone might think: “Here the word *ghoṣa* must refer to a sound and not to a cowherd settlement, because there cannot possibly be a settlement on the river Ganges.” Then, when that person hears the trustworthy person say: *prativasati (gaṅgāyām ghoṣaḥ prativasati*, “The cowherd settlement abides on the Ganges”), he thinks: “Either the word *gaṅgā* refers to the shore connected with the Ganges or the word *ghoṣa* refers to the reflection connected with the settlement. Either word could be *lākṣaṇika*. Therefore in this instance the figurative usage is not conventional figurative usage but purposeful figurative usage. Since the speaker is not tired, a purpose, an implied sense, must be understood. If the word *gaṅgā* figuratively refers to the shore of the Ganges, the purpose is to demonstrate the shore’s coolness, purity, and so on. But if the word *ghoṣa* figuratively refers to the reflection of the cowherd settlement, then the purpose is to describe the same coolness, purity, and so on of the shore, since the settlement is described as being very close to the shore, but additionally the purpose is to describe the clearness of the water of the Ganges. Therefore, due to the obtainment of an additional purpose, only the word *ghoṣa* is *lākṣaṇika*.”

However, when that person, [wrongly] thinking like this, hears the sentence *tam ānaya* (bring it) (the settlement), he decides that only the word *gaṅgā* and not the word *ghoṣa* (cowherd village) is *lākṣaṇika*. Then, when he hears the sentence: *ghoṣaḥ prativasati, tam ānaya* (the cowherd settlement abides; bring it), he rightly concludes that, since the literal meaning is not blocked, there is no figurative usage in this sentence. Rather, the literal meaning is blocked only when the word *gaṅgā* is used, and so only the word *gaṅgā* is *lākṣaṇika*.

However, this figurative usage (the word Ganges denotes the shore of the Ganges), although *jahat-svārthā* (the figurative word loses its original meaning), conveys its necessary relationship merely by its connection with something related to it.⁴⁶

In examples like *kuntāḥ praviśanti* (the spears enter) the figurative usage is *ajahat-svārthā* (the word does not lose its original meaning), because the spearmen enter along with the spears since they are holding the spears.⁴⁷

However, there is no figurative usage in *śoṇo dhāvati* (the red runs) because the meaning is already literally expressed by the suffix *mat[up]*, although *mat[up]* is deleted by the rule: *kvacid guṇa-vacanān matupo lug iṣṭaḥ*, “Sometimes *mat[up]* is deleted when it comes after a word expressing a quality” (*Vārttika* on *Aṣṭādhyāyī* 5.2.94).⁴⁸

46 In all instances of Indication, the connection between the main meaning and the figurative sense must be accounted for. In text 2.19, Kavi Kaṇṇapūra expounds upon the connection that explains why the word Ganges here figuratively means shore.

47 The literal meaning “spear” does not make sense, since an inanimate object like a spear cannot enter by itself. Therefore the word *kunta* figuratively means *kunta-viśiṣṭa-puruṣa* “a person characterized by a spear.” According to Viśvanātha Kavirāja, this is purposeful figurative usage, and the purpose is to demonstrate the extreme denseness of the spears (the spears are arranged in such a tight formation that there is practically no space between them): *kuntādīnām atigahanatvaṁ prayojanam* (*Sāhitya-darpaṇa* 2.6).

48 Viśvanātha Kavirāja says qualities (*guṇa*) such as redness and whiteness in the examples *śoṇo dhāvati* (the red runs) and *śveto dhāvati* (the white runs) figuratively refer to the possessor of the quality (*guṇa-viśiṣṭa*), i.e. the red horse and the white horse, and is taken as conventional figurative usage by default, insofar as it is not purposeful: *rūḍhāv upādāna-lakṣaṇā, yathā “śveto dhāvati”. prayojane, yathā “kuntāḥ praviśanti”. anayor hi śvetādibhir kuntādibhiś cācetanatayā kevalair dhāvana-praveśana-kriyayoḥ kartṛtayānvayam alabhamānair etat-siddhaye sa-sambandhino ’śvādayaḥ puruṣādayaś cākṣipyante. pūrvatra prayojanābhāvād rūḍhiḥ* (*Sāhitya-darpaṇa* 2.6). But Kavi Kaṇṇapūra says such examples are not figurative usage, since the possessor of the quality is already literally expressed by the deleted suffix *mat[up]*. Arguably, the suffix *mat[up]* does not tell us whether the possessor of the quality is a horse, a man, and so on: It is known by convention.

In the example *chatriṇo gacchanti* (the persons with umbrellas are going), the word *chatriṇaḥ* figuratively refers to a crowd of people [primarily consisting of persons holding umbrellas] inasmuch as perhaps not everyone among them has an umbrella.⁴⁹

In the example *ratho gacchati* (the chariot moves), the figurative usage is *jahad-ajahat-svārtha*. In other words it is partially *jahat-svārtha* (i.e. the chariot indicates the horse that pulls it) because of the impossibility of the chariot's moving by itself and because there is a connection with the literal meaning due to the movement of the puller of the chariot, and it is partially *ajahat-svārtha* on account of the movement (the sense of "moves" is unchanged).⁵⁰

In this matter, others say the figurative usage relates to an intermediate activity (*vyāpāra*), since a verb expresses effort and since effort cannot exist in an inanimate object.⁵¹

Yet others say the use of the verb is literal, since the verb is based on favorable operations and both the animate and the inanimate object have operations favorable for achieving the meaning of the verbal root (movement).⁵²

49 Viśvanātha Cakravartī: This is another example of figurative usage which is *ajahat-svārthā* (the word does not lose its original meaning).

50 Viśvanātha Cakravartī: Here the word *ratha*, which literally means chariot, is figuratively used to refer to the puller of the chariot, the horse. And the verbal root *gam[ī]* (in the verb *gacchati*) which expresses the category of non-specific movement is figuratively used to refer to the specific movement of the chariot. Thus the meaning of "chariot" is lost but the meaning of "movement" is not.

51 Viśvanātha Cakravartī: Here the *vyāpāra* is the chariot's connection with its puller, a connection favorable for attaining the result of the chariot's movement. Thus the chariot is the basis (*āśraya*) of the operation (*vyāpāra*) that is favorable for attaining the desired result, movement.

52 Viśvanātha Cakravartī: The favorable operation (*vyāpāra*) of the animate doer (*kartā*), the puller, is the effort, and the favorable operation (*vyāpāra*) of the inanimate doer, the chariot, is the connection with the puller (*Subodhinī*). For the chariot to move, both the chariot has to be connected with the horse and the horse has to make the effort to pull.

In the example *mañcāḥ krośanti* (the beds scream), the figurative usage is certainly *jahat-svārthā* on account of the babies' mere connection with the beds, but it is neither purposeful nor conventional.

COMMENTARY

The rule, cited below, that Indication must be either purposeful or conventional only applies to poetics. Further, commenting on Vidyānātha's *Pratāpa-rudrīya*, instead of *jahat-svārthā* and *ajahat-svārthā*, Kumāra Svāmī uses the terms *jahad-vācyā*, "[the function] in which the literal meaning goes away" and *ajahad-vācyā*: *ata eva sādṛśya-nibandhanā sambandha-nibandhanā ceti dvi-vidhā lakṣaṇā. sambandha-nibandhanā jahad-vācyā ajahad-vācyā ceti dvi-vidhā. (Ratnāṣaṇa 2.5).*

2.18

rūḍhyā prayojanenāpi sā dvidhā (9cd)

Lakṣaṇā is based on either a convention or a purpose. Thus there are two kinds of *lakṣaṇā*: *rūḍhi-lakṣaṇā* (conventional figurative usage) and *prayojanavatī lakṣaṇā* (purposeful figurative usage).

sā lakṣaṇā dvidhā bhavatīty arthaḥ. "viṣvaksena" ity-ādau viṣūcī senā yasyeti bahutara-senāvati mahā-rājādau vyutpannatve 'pi śaktyā bhagavatya api bhagavad-bhakta-viśeṣe eva rūḍhiḥ.

Sā dvidhā means "*Lakṣaṇā* has two varieties." The word *Viṣvaksena* is an example of conventional figurative usage. Although in terms of its derived meaning, *viṣūcī senā yasya* (one whose army is everywhere), it refers to a great king who possesses a vast army and by dictionary meaning it refers to the Lord, by conventional figurative usage it refers to a particular devotee of the Lord.

COMMENTARY

From the viewpoint of *abhidhā*, *viṣvaksena* is a *yoga-rūḍha* word: In terms of the derived meaning, it refers to a great king, whereas

in terms of a conventional, dictionary meaning it refers to the Lord: *viṣvakseno janārdanaḥ* (*Amara-koṣa* 1.1.19). Lord Viṣvaksena took birth from Viṣūcī (*Bhāgavatam* 8.13.23). Thus by the maxim *yogād rūḍhir baliyasī* (a conventional meaning is stronger than the etymological meaning), the word *viṣvaksena* primarily refers to the Lord. By conventional figurative usage, however, it refers to a particular devotee of the Lord named Viṣvaksena (*Bhāgavatam* 5.20.40; 8.21.16; 12.11.20).

2.19

“gaṅgāyām ghoṣaḥ prativasati” ity-ātau prayojanam, tat tu śaitya-pāvanatvādi. ata uktam: “abhidheyāvinā-bhūta-pratītir lakṣaṇocyate, lakṣyamāṇa-guṇair yogād vṛtter iṣṭā tu gaṇatā” iti. “vyaṅgyena rahitā rūḍhau sahitā tu prayojane” iti vacanād vyaṅgya-sahitā prayojanavatī lakṣaṇaiva prayojikā, na rūḍhi-lakṣaṇā.

The sentence *gaṅgāyām ghoṣaḥ prativasati* (the cowherd village is on the Ganges) (2.17) is an example of *prayojanavatī lakṣaṇā* (purposeful figurative usage): The purpose is to demonstrate the coolness, purity, and so on, in the cowherd settlement. Therefore it is said: “*Lakṣaṇā* is the understanding of something necessarily connected with the thing being literally expressed. *Gauṇī vṛtti* is so named because of the connection with certain implied qualities (*guṇas*)” (*Tantra-vārttika*, by Kumārila Bhaṭṭa).

Moreover, according to this statement: *vyaṅgyena rahitā rūḍhau sahitā tu prayojane*, “In conventional figurative usage, *lakṣaṇā* has no implied sense, but in purposeful figurative usage it has an implied sense” (*Kāvya-prakāśa* 2.13), only purposeful figurative usage has an implied sense. There is no implied sense involved in conventional figurative usage.

COMMENTARY

The purport of the first paragraph is that in Kavi Kārṇapūra’s methodology, the example “the cowherd settlement on the Ganges” is a form of *gauṇī-vṛtti* (qualitative figurative usage): The Ganges

imparts its qualities of coolness and purity to its shore. Kavi Karṇapūra makes this clear in his elaboration on text 2.25. All other rhetoricians, including Mammaṭa,⁵³ Viśvanātha Kavirāja,⁵⁴ and Patañjali,⁵⁵ say the connection between the Ganges and its shore is “proximity”. Kavi Karṇapūra says all instances of Exclusive Indication (*jahat-svārthā*) involve *gaṇṇī-vṛtti* (2.25), whereas other rhetoricians do not mix Exclusive Indication and *gaṇṇī-vṛtti*. Kavi Karṇapūra thus draws a line between ordinary figurative usage and literary figurative usage.

Viśvanātha Kavirāja expounds the current topic: *gaṅgā-taṭe ghoṣa iti pratipādanālabhyasya śītatva-pāvanatvātiśayasya bodhana-rūpaṁ prayojanam*, “In this example, the purpose is to make one understand the profuseness of coolness and purity. The idea of such a profuseness is not achieved by the wording: “The cowherd settlement is on the shore of the Ganges”” (*Sāhitya-darpaṇa* 2.5).

2.20

bhidyate ca sā (9d)

bhidyate—is subdivided; *ca*—also; *sā*—that (indication).

There are many kinds of purposeful figurative usage.

prayojanavatī lakṣaṇā bhidyate, vividhā bhavatīty arthaḥ.

This means purposeful Indication is diverse.

2.21

*sāropā sāropyamāṇa
āropa-viśayo 'pi ca* (9ef)
yatra vyaktau (10a)

53 *gaṅgādīnām ghoṣādy-ādharatvāsambhavāt mukhyārthasya bādhe vivecatvādaṁ sāmīpye ca sambandhe* (*Kāvya-prakāśa* 2.9).

54 “*gaṅgāyām ghoṣaḥ*” *ity-ādaṁ gaṅgādi-śabdo jala-mayādi-rūpārtha-vācatvāt prakṛte 'sambhavan svasya sāmīpyādi-sambandhinām taṭādīm bodhayati* (*Sāhitya-darpaṇa* 2.5).

55 *tat-sāmīpyād gaṅgāyām ghoṣaḥ* (*Mahā-bhāṣya* 4.1.48).

sa-āropā—is called *sāropā* (“with a superimposition”); *sā*—that (*prayojanavatī lakṣaṇā*); *āropyamāṇaḥ*—the thing being superimposed; *āropa-viśayaḥ*—the object upon which something is superimposed; *api*—also; *ca*—and; *yatra*—where; *vyaktau*—are clear.

In purposeful figurative usage, when both the thing being superimposed (*āropyamāṇa*) (standard of comparison) and the thing upon which it is superimposed (*āropa-viśaya*) (subject of the comparison) are clear, it is called *sāropā lakṣaṇā* (Indication with a superimposition).

yatra lakṣaṇāyām āropyamāṇa āropa-viśayaś ca sphuṭau, sā sāropā. yathā “amṛtaṁ śrī-kṛṣṇa-guṇa-śravaṇam.” atrāmṛtaṁ āropyamāṇo guṇa-śravaṇam āropa-viśayo dvāv eva sphuṭau. “gaur bāhikaḥ” ity anye.

For example, in *amṛtaṁ śrī-kṛṣṇa-guṇa-śravaṇam*, “Hearing about Śrī Kṛṣṇa’s qualities is nectar,” the *āropyamāṇa*, the nectar, and the *āropa-viśaya*, the hearing of Kṛṣṇa’s qualities, are clear. Others give the example *gaur bāhikaḥ*, “The outsider is an ox.”

COMMENTARY

Sāropā lakṣaṇā is an ordinary metaphor. A literary metaphor is a striking *sāropā lakṣaṇā*. In the chapter on ornaments of meaning (8), the *āropyamāṇa* is called *upamāna* (standard of comparison), and the *āropa-viśaya* is termed *upameya* (subject of the comparison). In the example “The outsider is an ox,” the ox is the standard of comparison. An ox is figuratively superimposed unto the outsider.

Viśvanātha Cakravartī comments: *bahis tiṣṭhatīti aunādika-pratyayād grāmasyānte-sthita-nīca-jātir bāhikaḥ, sa tu gaur, go-sadrśaḥ*, “The word *bāhika* is formed with the suffix *īka[k]* in the sense of *bahis tiṣṭhati* (one who stands outside) (*Vārttika* 4.1.85) and refers to a low class man who stays on the outskirts of a village. The words *gaur bāhikaḥ* mean *go-sadrśo bāhikaḥ* (the outsider is similar to an ox)” (*Subodhinī*).

In every instance, the purpose (implied sense) of purposeful figurative usage needs to be understood. Here the purpose is to indicate the qualities of dullness (*jāḍya*), slowness (*māndya*), and so forth, in the outsider.⁵⁶ According to Jīva Gosvāmī, the purpose is to make one perceive that the outsider is utterly ignorant and so on: *yathā gaur bāhikaḥ, ajñatvādy-atiśaya-bodhanam atra prayojanam* (*Sarva-saṁvādinī* 11.49 of *Tattva-sandarbha*).

2.22

*ādināntar-nigīrṇe carame sati
bhavet sādhyavasānā sā* (10abc)

ādinā—by the first one (the *āropyamāṇa*); *antar-nigīrṇe*—swallowed up; *carame*—when the last one (the *āropa-viśaya*); *sati*—is; *bhavet*—is; *sa-adhyavasānā*—called *sādhyavasānā* (“with a termination [of the *āropa-viśaya*]”); *sā*—that (*sāropā lakṣaṇā*).

***Sāropā lakṣaṇā* is called *sādhyavasānā lakṣaṇā* (Indication with an introsusception) when the *āropa-viśaya* (subject of comparison) is swallowed up by the *āropyamāṇa* (standard of comparison).**

sā sāropā sādhyavasānā bhavet, ādinā āropyamāṇena carame āropa-viśaye 'ntar-nigīrṇe sati. yathā “amṛtam evedam” ity āropyamāṇeṇāmṛtena guṇa-śravaṇam āropa-viśayo 'ntar-nigīrṇaḥ. “gaur evāyam” ity eke.

For example, in *amṛtam evedam* (“the nectar”), the *āropa-viśaya*, the hearing of Kṛṣṇa’s qualities, is swallowed up by the *āropyamāṇa*, the nectar. Others give the example: *gaur evāyam* (“the ox”).

COMMENTARY

Indication with an introsusception (*sādhyavasānā lakṣaṇā*)

56 Nāgeśa Bhaṭṭa comments on the corresponding section in *Kāvya-prakāśa*: *lakṣaṇayā bāhika-rūpārtha-pratipādena tu lakṣaṇayopasthitam go-vṛtti-jāḍyādi tathā pravṛtti-nimittam* (*Uddyota* 2.11).

is the prototype of the first variety of the *atiśayokti* ornament (introsusception)(8.114-115). In Sanskrit poetics, an introsusception is not classed as a metaphor.

The term *adhyavasāna* has a peculiar sense in poetics (introsusception). Viśvanātha Cakravartī equates *sāropā* with a perception of nondifference (*abheda-pratīti*) and *sādhyavasānā* with a negation (*niśedha*) of the *āropa-viśaya*.⁵⁷ Commenting on *Kāvya-prakāśa*, Govinda Ṭhakkura says *adhyavasāna* signifies a disappearance, i.e. the *āropa-viśaya* was made to disappear by the *āropyamāṇa*.⁵⁸ Mukula Bhaṭṭa, who introduced the term *adhyavasāna* in poetics, says *adhyavasāna* means the subject of the comparison has merged into the standard of comparison.⁵⁹ This is an intussusception (introsusception): In English, the word introsusception is used in the sense of “a taking within”.⁶⁰ Similarly, Mammaṭa, Viśvanātha Kavirāja and Kavi Karṇapūra say the subject of the comparison was swallowed by the standard of comparison. By contrast, a sentence like “That’s the nectar” is only a metaphor (*sāropā*) because the pronoun ‘that’ denotes the subject of the comparison and has not been obliterated from the perception.

2.23

bhide dve dvi-vidhe ime (10d)
gauṇe śuddhe ca sādṛśyāt
sambandhāntarato 'pi ca (11ab)

57 *antar-nigīrṇe satīti nedaṁ kṛṣṇa-kathā-śravaṇam, api tu amṛtam eveti vākye, eva-kāreṇa kṛṣṇa-kathā-śravaṇasya niśedhe satīty arthaḥ. sāropā-sthale tv amṛta-kṛṣṇa-kathā-śravaṇayor abheda-praṇītyā dvayor eva vākye praveśaḥ, na tu sādhyavasānā-sthale ivāparasya niśedhaḥ. ayaṁ bāhiko na bhavati, api tu gaur evety udāharaṇam bhakta-bhinnānām jñeyam. (Subodhinī)*

58 *viśayi-mātraṁ yatra nirdīśyate na tu viśayo 'pi sā sādhyavasānā, viśayiṇā viśaya-tirobhāvasyātrādhyavasāna-padārthatvāt (Kāvya-pradīpa 2.11).*

59 *yatra tūpacaryamāṇa-viśayasyopacaryamāṇe 'ntar-līnatayā vivakṣitatvāt svarūpāpahnavaḥ kriyate tatrādhyavasānam. (Abhidhā-vṛtti-mātrkā 4-5)*

60 Ref.: ‘intussusception’ in Random House Webster’s Unabridged Dictionary (dictionary.com).

bhīde—kinds; *dve*—two; *dvi-vidhe*—of two kinds; *ime*—these; *gauṇe*—qualitative; *śuddhe*—pure (2.24); *ca*—and; *sādṛśyāt*—because of similarity; *sambandha-antarataḥ*—because of some other kind of relationship; *api*—also; *ca*—and.

Each of these two varieties (*sāropā lakṣaṇā* and *sādhya-vasānā lakṣaṇā*) is subdivided in two kinds: (1) *gauṇī* (qualitative) when the superimposition is based on a relationship of similarity, and (2) *śuddhā* (pure, devoid of *gauṇī*) when the superimposition is based on some other kind of relationship.

etau bhedaḥ sādṛśyāt gauṇau, sambandhāntarataḥ śuddhau bhavata ity arthaḥ. (This is the syntactical connection.)

COMMENTARY

Kavi Karnaṇpūra and other poetical theorists do not separate *gauṇī-vṛtti* from *lakṣaṇā-vṛtti*. The Mīmāṃsakas who follow Prabhākara make such a differentiation.⁶¹ Jīva Gosvāmī does so as well: *mukhyā-lakṣaṇā-guṇa-bhedena tridhā śabda-vṛttiḥ*, “There are three rhetorical functions of words: *mukhyā-vṛtti*, *lakṣaṇā-vṛtti*, and *guṇa-vṛtti*” (*Sarva-saṁvādinī* 11.46 of *Tattva-sandarbhā*). The term *guṇa-vṛtti* is a synonym of *gauṇī-vṛtti* (quality-based figurative usage). Jīva Gosvāmī also accepts *vyañjanā-vṛtti*.⁶²

2.24

sādṛśya-hetukā tūktā sambandhāntara-hetukā (11cd)

sādṛśya-hetukā—the *lakṣaṇā* whose cause is similarity; *tu*—only; *uktā*—was said; *sambandha-antara-hetukā*—the *lakṣaṇā* whose cause is a different kind of relation [is now going to be exemplified].

61 Narahari Sarasvatī Tīrtha comments on *Kāvya-prakāśa*: *prābhākaraś tu lakṣaṇā-vṛtter gauṇyāś ca bhedaṁ kurvanti tan-mataṁ nirākurvan upacāra-miśrāṁ catur-bhedatvena nirūpayitum āha sārōpeti* (*Bāla-cittānurañjinī* 2.11).

62 *vyañjanābhīdā ca vṛttir manyate. yathā gaṅgāyām ghoṣa ity ukte tan-nivāsa-bhūtasya taṭasya śītalatva-pāvanatvādikāṁ gamyam ity-ādi. tad uktam, śabda-buddhi-karmaṇāṁ viramya vyāpārābhāva iti nayanābhīdā-lakṣaṇā-tātparyākhyāsu...* [*Sāhitya-darpaṇa* 2.19] (*Sarva-saṁvādinī* 11.50 of *Tattva-sandarbhā*).

Sāropā lakṣaṇā and *sādhyāvasānā lakṣaṇā* which are based on a relationship of similarity (the *gauṇī* variety) have been described (2.21-23). Now *sāropā lakṣaṇā* and *sādhyāvasānā lakṣaṇā* which are based on a relation other than similarity are going to be illustrated.

yathā—“*bhagavad-bhaktir mahat-saṅgaḥ,*” “*bhagavad-bhaktir evāyam.*” *atra kārya-kāraṇa-bhāva-sambandhaḥ.* “*āyur ghr̥tam,*” “*āyur evedam*” *ity anye. kvacit tād-arthyād yathā*—“*kṛṣṇa-sevārtho vyāpāraḥ kṛṣṇa-sevā.*” *kvacit sva-svāmi-bhāva-sambandhād yathā*—“*kṛṣṇasya sakhā kṛṣṇaḥ.*” *kvacit tāt-karmyād yathā*—“*kṛṣṇo go-pālanād gopaḥ.*” *sarvatra prayojanam, na rūḍhiḥ.*

An example of *śuddhā sāropā lakṣaṇā* is: *bhagavad-bhaktir mahat-saṅgaḥ*, “Associating with a great devotee is devotion to the Lord (the cause of devotion to the Lord).” An example of *śuddhā sādhyāvasānā lakṣaṇā* is *bhagavad-bhaktir evāyam*, “The devotion to the Lord.” In these examples there is a relationship of cause and effect. Others give the examples *āyur ghr̥tam* (ghee is longevity, i.e. the cause of longevity) and *āyur evedam* (“the longevity”) respectively.

Sometimes the figurative usage is based on a relationship of being for the sake of something else. For instance, an intermediate activity (eating, etc.) performed for the sake of serving Kṛṣṇa is figuratively called service to Kṛṣṇa.

Sometimes the figurative usage is based on a relationship of *sva-svāmī* (master and servant, or owner and owned); for example, Kṛṣṇa’s friend is figuratively called Kṛṣṇa.

Sometimes the figurative usage is based on a relationship of having that as one’s work; Kṛṣṇa is figuratively called a cowherd because He protects cows. In all these examples, the figurative usage is purposeful, not conventional.

COMMENTARY

Viśvanātha Cakravartī expounds: In the first example, the figurative meaning is that associating with devotees is the cause of devotion to the Lord. The purpose of this figurative usage is to demonstrate the superexcellence in the matter of producing devotion to the Lord, “Nothing produces devotion to the Lord like associating with devotees.” Further, the words *kṛṣṇa-sevārtho vyāpāraḥ kṛṣṇa-sevā* in the elaboration signify: *ayaṁ vyāpāraḥ kṛṣṇa-sevā*, “This intermediate activity is service to Kṛṣṇa.” Kṛṣṇa’s friend is Subala. The purpose in this case is to demonstrate the superexcellence of his friendship for Kṛṣṇa exclusively. (*Subodhini*)

Kṛṣṇa is also the name of Arjuna, the son of Pāṇḍu, but as such the usage is conventional. Further, Kṛṣṇa is figuratively called a cowherd because in truth He is God. Baladeva Vidyābhūṣaṇa says Kṛṣṇa is figuratively called a Kṣatriya for the same reason: “*īśvaro ’pi kṣatriyo ’sau.*” *atra tat-karma-naipūṇyam* (*Sāhitya-kaumudī* 2.15).

This is another instance of the cause-and-effect variety of figurative usage: *kaṁsaṁ ca ruṣitābravīt, kiṁ mayā kṣiptayā kaṁsa jāto yas tvām vadhiṣyati, sarvasva-bhūto devānām āsīn mṛtyuḥ purā sa te*, “Yogamāyā angrily addressed Kaṁsa: “Kaṁsa, what is the use of throwing me? He who will kill you, who is the all in all of the gods and who was your death in your previous life has taken birth.”” (*Viṣṇu Purāṇa* 5.3.27-28). The Lord was Kaṁsa’s death, meaning He was the cause of Kaṁsa’s death. This is a pure introsusception (*śuddhā sādhyavasānā lakṣaṇā*). In Viśvanātha Kavirāja’s methodology, adopted by Baladeva Vidyābhūṣaṇa, this is also classed as the *hetu* ornament (the cause is portrayed as the effect). The implied sense is: Since the cause is supereminent, what can be said about it?

2.25

*parākṣepaḥ sva-siddhy-arthaṁ parasmin sva-samarpanam
yayos te lakṣaṇe śuddhe prāg-upādāna-lakṣaṇe* (12)

para—of something else; *ākṣepaḥ*—indication; *sva-siddhi-arthaṁ*—for the sake of its accomplishing [the action]; *parasmin*—

to something else; *sva-samarpaṇam*—imparting its own [qualities] (see the end of the *ṛtti*); *yayoḥ*—whose; *te*—those; *lakṣaṇe*—two kinds of *lakṣaṇā*; *śuddhe*—pure; *prāk*—are the preceding elements; *upādāna-lakṣaṇe*—words *upādāna* and *lakṣaṇa*.

When the literal meaning indicates something else for the sake of accomplishing the action, that is called *upādāna-lakṣaṇā* (Inclusive Indication) (*ajahat-svārthā*). And when the literal meaning imparts its own qualities to something else, that is called *lakṣaṇa-lakṣaṇā* (Exclusive Indication) (*jahat-svārthā*). Both of these kinds of *lakṣaṇā* are *śuddhā* (pure, devoid of any superimposition).

prāg-vartinī upādāna-lakṣaṇa-pade yayos te. tena upādāna-lakṣaṇā, lakṣaṇa-lakṣaṇā vety arthaḥ. upacāreṇāmiśratvāt śuddhe. prthaktvena vartamānayoḥ dvayor aikyāropa upacāraḥ. tatra “veṇuḥ gāyati, vīṇāḥ śrutim anukurvanti” iti veṇv-ādibhiḥ sva-siddhy-arthaṁ sva-sva-vādakānāṁ pareṣāṁ śrī-kṛṣṇa-lalitādīnāṁ ākṣepaḥ kṛta ity upādāna-lakṣaṇā. yatra yatrāvinā-bhāvo ’rthāpattir vā, tatra tatra nopādāna-lakṣaṇā, prayojana-rūḍhyor abhāvāt. yathā—“gaur anubandhyaḥ” iti śruti-coditam anubandhanam katham syād iti jātyā vyaktir ākṣipyate, na tu śabdenocyate, “viśeṣyam nābhidhā gacchet kṣīṇa-śaktir viśeṣaṇe” iti nyāyāt. uktaṁ ca vākyapadīye—“gauḥ svarūpeṇa na gaur nāpy agaur gotvābhisambandhāt tu gauḥ” iti. evaṁ kriyatām ity atra kartā, kurv ity atra karma, praviśa grham, piṇḍaṁ bhakṣayety-ādiṣu ākṣepa eva. “pīno devadatto divā na bhuṅkte, rātrau bhuṅkte” iti tu arthāpattyaiva gamyata ity-ādiṣu nopādāna-lakṣaṇā. kevalam “kuntāḥ praviśanti” ity-ādiṣu sā. “gaṅgāyām ghoṣaḥ” ity-ādau śaitya-pāvanatvādi-sva-guṇa-samarpaṇa-lakṣaṇena lakṣaṇa-lakṣaṇā.

Both these kinds of *lakṣaṇā* are *śuddhā* (pure) because they do not involve *upacāra*. *Upacāra* is the superimposition of oneness on two things that exist separately.⁶³

63 Viśvanātha Cakravartī: For example, there is *upacāra* in *gaur bāhikaḥ* (the outsider is an ox) (2.21).

In this regard, *veṇur gāyati vīṇāḥ śrutim anukurvanti*, “The flute plays, and the lutes follow the notes” is an example of *upādāna-lakṣaṇā* because the flute and the lutes indicate something else, namely Kṛṣṇa and *gopīs* like Lalitā who play these instruments.

Upādāna-lakṣaṇā cannot exist whenever there is either an invariable concomitance (*avinā-bhāva*) or an inference, since there is no purpose or convention in either case. This illustrates invariable concomitance (the *vyakti* is indicated by the *jāti*): Upon hearing the injunction *gaur anubandhyaḥ* (a bull should be tied up), a person wonders (taking the word bull to mean bullness): “The scriptures enjoins that bullness should be tied to a sacrificial post, but how can that be accomplished?” Then he ascertains that an individual is indicated by the category, but is not directly expressed by the word, in accordance with the maxim: “Denotation (*abhidhā*) exhausts its power in referring to the qualifier (the *jāti*, cowness). It cannot then refer to the qualified (the *vyakti*, individual cow)” (*Locana* 1.4) (*Kāvya-prakāśa* 2.10). In *Vākya-pāṭīya* it is said: “A cow is not considered a cow merely on account of form (having a dewlap and so on), nor is it considered something other than a cow. A cow is considered a cow because of a connection with cowness” (cited in *Kāvya-prakāśa* 2.8).

Other examples of invariable concomitance are as follows: When someone says *kaṭaḥ kriyatām* (a straw mat should be made), a doer (*tvayā*, by you) is understood. When someone says *tvam kuru* (you should make), a contextual object (*kaṭam*, straw mat) is understood. When someone says *praviśa* (enter), the house is understood. When someone says *piṇḍam* (the lump of food), the verb “eat” is understood. In all such cases there is only an invariable concomitance. (There is no figurative usage.)

This is an example of *arthāpatti* (presumption): “Devadatta is fat, but he does not eat during the day.” He must eat at night. In such cases there is no *upādāna-lakṣaṇā*. (This is because the literal meaning holds.) *Upādāna-lakṣaṇā* occurs in wordings such as *kuntāḥ praviśanti* (the spears enter).

In *gaṅgāyām ghoṣaḥ* (the cowherd village on the Ganges), there is *lakṣaṇa-lakṣaṇā* on account of the Ganges' imparting its own qualities of coolness, purity, and so on.

COMMENTARY

Kavi Karṇapūra's adding the verb *pratīvasati* to the example *gaṅgāyām ghoṣaḥ* to complete the sentence (2.19) is another instance of *avinā-bhāva* (invariable concomitance) (2.16).

Another type of *upacāra* is the attribution of a particular operation on something that would not normally have that function. Jīva Gosvāmī illustrates it: *gaṅgā-kūlaṁ pipatiṣatīty-ādy upacārāt*, "Examples like "The bank of the Ganges wants to collapse" are valid by *upacāra*" (*Hari-nāmāmṛta-vyākaraṇa* 580). Another example is *mañcāḥ krośanti* (the beds scream) (2.17). In text 2.29, Kavi Karṇapūra provides a literary usage of this type of *upacāra*.

Kavi Karṇapūra is the only poetical theorist who restricts *lakṣaṇa-lakṣaṇā* to the imparting of qualities. Thus, in his methodology, *viparīta-lakṣaṇā* (figurative usage in the form of the opposite meaning) (irony) does not always have an implied sense. He uses *viparīta-lakṣaṇā* in the next chapter (3.4; 3.7; 3.33), and says it is included in *jahat-svārthā* (3.4). Viśvanātha Kavirāja classes *viparīta-lakṣaṇā* in the category of *lakṣaṇa-lakṣaṇā*.⁶⁴

2.26

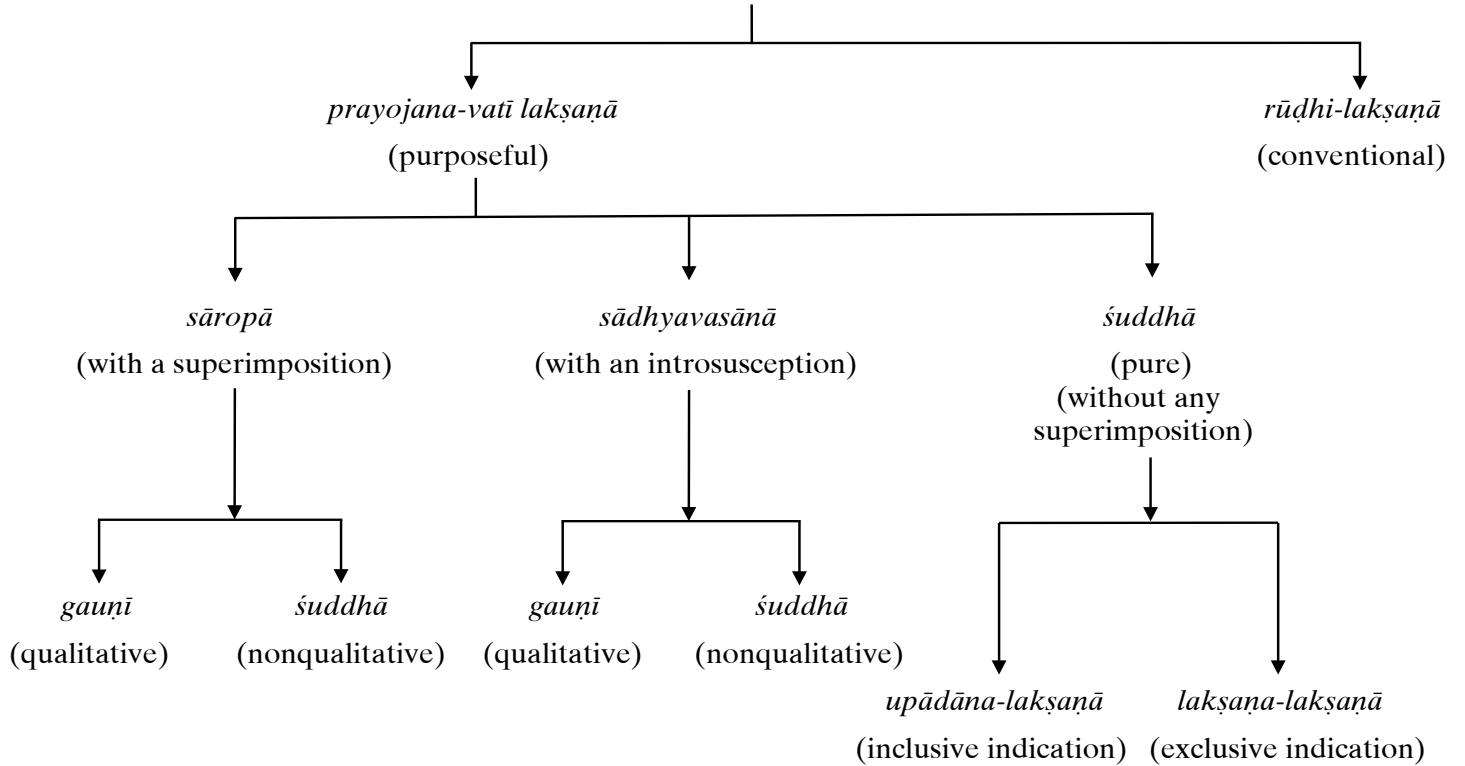
*pūrvaiś caturbhir bhedaiḥ sā
dvābhyām ābhyām ca ṣaḍ-vidhā* (13ab)

pūrvaiḥ—previous; *caturbhiḥ*—four; *bhedaiḥ*—by the varieties; *sā*—that [figurative usage]; *dvābhyām ābhyām*—with these two; *ca*—and; *ṣaḍ-vidhā*—of six kinds.

64 *vaiparītya-lakṣaṇaḥ sambandhaḥ. phalam apakārātiśayaḥ. iyaṁ eva jahat-svārthety ucyate* (*Sāhitya-darpaṇa* 2.7).

Figurative Usage

(*lakṣaṇā-vṛtti*)



Thus there are six varieties of *lakṣaṇā*, by counting the previous four kinds (*gauṇī sāropā lakṣaṇā*, *śuddhā sāropā lakṣaṇā*, *gauṇī sādhyavasānā lakṣaṇā*, and *śuddhā sādhyavasānā lakṣaṇā*) and these two kinds (*upādāna-lakṣaṇā* and *lakṣaṇa-lakṣaṇā*).

2.27

gūḍha-vyaṅgyā gata-vyaṅgyā
vyakta-vyaṅgyeti sā tridhā (13cd)

gūḍha-vyaṅgyā—where the implied meaning is hidden; *gata-vyaṅgyā*—where the implied meaning is absent; *vyakta-vyaṅgyā*—where the implied meaning is obvious; *iti*—thus; *sā*—that [*lakṣaṇā*]; *tridhā*—is of three kinds.

***Lakṣaṇā* is divided in three broad categories: (1) The implied sense is abstruse, (2) There is no implied sense, and (3) The implied sense is obvious.**

sā lakṣaṇā. gata-vyaṅgyeḥ nādrīyate.

From now on, the *lakṣaṇā* devoid of an implied sense will not be taken in consideration.

COMMENTARY

Figurative usage has two broad categories: conventional and purposeful. An implied sense only occurs in the latter and is either abstruse or obvious.

2.28

gūḍha-vyaṅgyā yathā,

This is an example of *lakṣaṇā* where the suggestion is abstruse:

utkīrṇair iva citritair iva navodbhinnair ivodyad-vayaḥ-
kunde vibhramitair iva smara-kalā-śāṇe niśātair iva
magnonmagnatayālasair iva bhr̥ṣaṁ lāvaṇya-vāpī-jale
keyaṁ keli-kalā-nidhiḥ subala me ceto haraty aṅgakaiḥ

utkīrṇaiḥ—artistically carved; *iva*—as if; *citritaiḥ*—multi-colored; *iva*—as if; *nava-udbhinnaiḥ*—newly sprouted; *iva*—as if; *udyat-vayaḥ-kunde*—for fresh jasmine flowers; *vibhramitaiḥ*—confused; *iva*—as if; *smara-kalā*—of Cupid’s arts; *śāṇe*—on the grindstone; *niśātaiḥ*—sharpened; *iva*—as if; *magna-unmagnatayā*—on account of being dipped in and taken out of; *alasaiḥ*—lazy; *iva*—as if; *bhrśam*—repeatedly; *lāvanya*—of loveliness; *vāpī*—of a pond; *jale*—the water; *kā*—who is; *iyam*—this girl; *keli-kalā-nidhiḥ*—who is a reservoir of playful arts; *subala*—O Subala; *me*—my; *cetaḥ*—mind; *harati*—who steals; *aṅgakaiḥ*—with Her limbs.

O Subala! Who is this reservoir of playful arts who steals My mind with Her limbs? Her limbs are as if artistically carved, as if multi-colored, as if newly sprouted, as if confused for fresh jasmine flowers, as if sharpened on the grindstone of Cupid’s skills, and as if repeatedly dipped in and taken out of a pond of loveliness.

atrotkīrṇādinām lākṣaṇikānām padānām vyaṅgyam gūḍhatayā prakāśate. tathā hi—utkīrṇair iti nirmāṇa-viśeṣaḥ, citritair iti nānā-varṇatvāt kara-caraṇa-nayana-bhrū-latādiṣu ye ye varṇāś taiś citritvam, navodbhinnair ity aṅkuratvāropeṇa komalatvam dhvanyate. udyad-vayaḥ-kunda iti suvalitvatmā, smara-kalā-śāṇa iti hi smara-kṛta-śāṇatayā ceto-bhedakatvam, magnonmagnatayeti lāvanyādhikyam. idam tv aspaṣṭam eva.

Here the suggestions made by the figurative words *utkīrṇaiḥ* and so on are abstruse. For instance, (1) An excellent build is implied by the word *utkīrṇaiḥ* (artistically carved), (2) Multi-coloredness on account of the different colors in the hands, the feet, the eyes, the eyebrows, and so on is implied by the word *citritaiḥ* (multi-colored), (3) Softness on account of the superimposition of fresh sprouts is implied by the word *navodbhinnaiḥ* (newly sprouted), (4) The quality of being well-rounded is implied by the word *udyat-vayaḥ-kunda* (fresh jasmine flowers), (5) The quality of piercing the heart is implied by the word *smara-kalā-śāṇe* (on the grindstone of Cupid’s arts), and (6) An abundance of beauty is implied by the word

***magnonmagnatayā* (on account of being dipped in and taken out of). All these suggestions are abstruse.**

COMMENTARY

Arguably it can be said that there is no figurative usage in this verse because the word *iva* (as if) is used. Bhaṭṭa Nāyaka wrote: *iva-śabda-yogād gaṇatāpy atra na kācit*, “Because of the word *iva*, there is no secondary usage” (cited by Abhinavagupta in *Locana* 2.1). For instance, the meaning “as if artistically carved” makes sense literally—although it might have to be explained by Mammaṭa’s *tātparya-vṛtti* (Purport)—and so the first condition for *lakṣaṇā* to take place is not met (2.17).

It cannot be said that *utkīrṇaiḥ* and *iva* are two completely separate words so that figurative usage has to be applied. Particles like *ca* and *iva* are classed in the category called *padāmśa* (part of a word) (3.55). Commenting on *Kāvya-prakāśa* (verse 108), Narahari Sarasvatī Tīrtha and Govinda Ṭhakkura explain that although using the term *padāmśa* in that way is figurative, words such as *ca* and *iva* cannot be analyzed by themselves.⁶⁵

2.29

agūḍhā yathā,

This illustrates *lakṣaṇā* where the suggestion is obvious:

*līlā-vilāsa-mahurima-garimā āhīra akumāriāṇam
kaṇhāṇurāa-guruṇā viadḍha-bhāa paḍhāido jhatti
(Śaurasenī Prakrit)*

65 *atreṭi, ceti nipātaḥ. vīra-rasa-niṣṭha-tulya-yogitālaṅkāraḥ vīra-rasa-prakarṣaṁ vyanaktīty arthaḥ. yadyapi ca-padam eva na padaika-deśaḥ tathāpi padaika-deśasyaiva ca svātantryeṇāprayogāt padaika-deśasyaivopacāraḥ (Bāla-cittānurañjinī); yady api ceti bhinnam eva padam na tv anyasyaika-deśas tathāpi kevalasya tasyāsādhutvāt padaika-deśopacāreṇodāharaṇam. atraivoktaṁ bhoja-rājenopamā-prakaraṇe, “na hīvādeḥ sārthakatve ‘pi prthak-padatām anuśāsti” iti (Kāvya-pradīpa). Bhartṛhari wrote: cādayo na prayujyante padatve sati kevalāḥ | pratyayo vācakatve ‘pi kevalo na prayujyate || (Vākya-padīya 2.194)*

*līlā-vilāsa-madhurima-garimā ābhīra-kumārikānām
kṛṣṇānurāga-guruṇā vidagdha-bhāvaṁ pāṭhito jhaṭiti*
(Sanskrit rendering)⁶⁶

līlā-vilāsa—of enjoying playful pastimes; *madhurima*—of sweetness; *garimā*—in which there is greatness; *ābhīra-kumārikānām*—of the cowherd girls; *kṛṣṇa-anurāga*—love for Kṛṣṇa; *guruṇā*—by the guru; *vidagdha-bhāvaḥ*—skillfulness; *pāṭhitaḥ*—was taught; *jhaṭiti*—quickly.

Love for Kṛṣṇa, which is the *gopīs*’ guru, quickly taught them skillfulness in the great sweetness of playful pastimes.

atra pāṭhita ity agūḍha-vyaṅgyam.

Here the word *pāṭhitaḥ* (taught) creates an obvious suggestion.

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66 The Sanskrit rendering of Prakrit verses is provided by Purī Dāsa in his edition of *Alaṅkāra-kaustubha* and sometimes by Viśvanātha Cakravartī.